



L'ABBÊ GAULTIER.

*I always thought that learning might be
made a play and recreation to Children.*

Lock on Education



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437
Hon. Francis

THE SECOND, the APPLICATIONS of those RULES to various SELECTIONS
from the best AUTHORS.

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P R E F A C E.

IT may appear rather surprizing that the Author, whose literary endeavours have been intended only to facilitate to Children the attainment of the first elements of science, should now claim the indulgence of the Public, for a Work which is a *desideratum* in literature.

However extraordinary this may be thought, certain it is, that the Work here offered is merely the result of the few schemes he had contrived for assisting children; and that he originally conceived it, from observation of the effects which his plans produced on their mind. As this may seem a kind of paradox, he begs his Readers to permit him to give a brief account of the circumstances which led him to his present discovery, in order that they may not only be convinced of what he advances, but, at the same time, become better acquainted with the method itself; for the clearest and shortest way of understanding the principles of an art, is, without doubt, to follow the

a 2 chain

chain of those ideas which gradually prepared the introduction of it. The account of what he has ventured, perhaps too presumptuously, to call a discovery, is as follows :

Whilst he was contriving how to fix the attention of Children on the analysis of each principal part of a sentence, he found, after a few trials, that to paint in different colours the several parts of the sentences, according to his general division of Grammar, would be a useful, and even an amusing exercise. (*)

He therefore directed them to put, 1st, The NOMINATIVE CASE, or the subject, in *deep blue*; and its MODIFICATIONS, viz. the adjectives which are joined to the nominative, or expressions which supply the place of the adjectives, in
light

(*) Being convinced that Grammar is the key of the Sciences; that, if well explained, it accustoms young people to reason clearly, and gives them all the advantages of a good logic, suited to their age; the Author's principal aim was to render that science as interesting as possible, and even amusing to Children. He therefore endeavoured, by means of his games, (to use the expression of the illustrious *Locke*) to cozen them into that knowledge. In a genealogical tree, he presented to their view the relations of words to each other; by means of a few games, he enabled their parents to exercise them in the composition of sentences; and by a few more, to instruct them in the mode of decomposition.

light blue.—2dly, The VERB, or the attribute, in *deep red*; and the oblique cases governed by the verb, in *light red*.—3dly, The MODIFICATIONS of VERBS, or the words which determine their signification, as adverbs, adverbial expressions, or some conjunctions, in *yellow*. (Vide the Specimen of Analysis, by painted sentences, page 91).

What commonly struck Children first, in those painted Tables, was, to see how differently several sentences, though of the same length, were coloured. They often said, with puerile simplicity, that one sentence, by being differently coloured, became as different from another sentence, as one *stuff* is different from another.

But to this infantine reflexion succeeded others more useful and interesting. By often comparing these painted sentences, the Children, as well as the Author, were naturally led to make the following observations:

1st, That, however different might be the colouring of the sentences, yet there was always to be found in every one of them *a nominative*, or a subject, and *a verb*, or attribute; that is, a word coloured in *deep blue*, and
another

another in *deep red*.—2dly, That if either of those words, viz. the *subject* or *attribute*, was suppressed, there was no kind of sense in the whole sentence.—Lastly, That if those two words were joined together, they always produced some good and right sense.

This made them clearly perceive that the SUBJECT and the ATTRIBUTE were primary and necessary parts of the sentence, and, as it were, the support of it.

On the other hand, they observed that all the remaining parts of the sentence, viz. those painted in *light colours*, or in *yellow*, were not primary parts, like the subject and the attribute, but secondary. For, 1st, some of them were wanting in the most clear and complete sentences.—2dly, Others might be suppressed sometimes without changing the sense of the sentence.—3dly, No one of them could ever by itself form a complete sense.

In the above observations, the Author had already before him all that was requisite for the discovery of this method of abridgment, but he did not then perceive it. Some further reflexions were yet wanting, which soon after occurred to him.

He

He observed, and the Children also, that in every sentence which they had analysed by means of colours (and they had a great many then before them), there was never to be found more than two or three general MODIFICATIONS, besides the SUBJECT and the ATTRIBUTE; and consequently that in the most diffuse sentence, and one that formed, even by itself, a long paragraph, there never could be discovered by the analysis more than four or five distinct ideas.

It was this last conclusion alone that led the Author to conceive the first plan of abridgments. For, since it was no longer a problem that *every sentence or paragraph, of whatever length it might be, was composed of but few ideas*, it was easy for him to see, that *if those ideas could be generalised, and comprised in very short expressions, the result would be an abridgment of all the thoughts contained in the sentence or paragraph.*

He then directed all his endeavours to find out by what means this *compression* could be effected, and soon discovered those means in his former works for Children. He observed that the same rules which he had laid down to distinguish and analyse the *adjectives, oblique cases, and adverbs* of a sentence,

sentence, would be equally useful as the means of compressing sentences.

For, 1st, Whatever was in *light blue*, viz. the *modifications of the subject*, (as expressing but a quality of a person or thing) might be very often rendered by a simple *adjective*.

2dly, Whatever was in *light red*, viz. the *oblique cases*, completing the signification of the attribute, (if a question was put concerning it, by the words *whom? what? of whom? of what? &c.*) might be very easily replaced by a single *noun*.

3dly, Whatever was in *yellow*, (if a question was put respecting it by the words *when? where? how? how much? why? by what means? surely? in what case?*) might be very nearly reduced to a single *adverb*, or an adverbial expression.

He then began to see clearly the whole Method of making Abridgments; and, by way of hypothesis, fixed these three *general rules*, viz. 1st, ANALYSE THE PARAGRAPH.—2dly, COMPRESS IT.—3dly, WITH ITS COMPRESSED PARTS MAKE THE ABRIDGMENT.

Having

Having at that time finished his plan for the instruction of Children, he had leisure to meditate on what he had learned with them, and often from them. As his favourite method of analysis was always present to his mind (for it had procured him much pleasure in his conversation with Children); in order to convince himself how it might be of further utility, he made (merely by way of an amusement) a very large collection of painted analyses, on examples, selected either by himself or his friends, from the best Latin, English, Italian, and French authors. Those trials seemed to him to answer well; some of them even surpassed his expectation.

He then thought it proper to consult several enlightened men of different nations, and submitted fully to their judgment the result of his plan. They approved of it, and encouraged the Author to continue his Work, since it was likely to be of great importance. They all agreed that this method, if well explained, might be useful not only as the proper way, which had been so long wished for, of making abridgments, but even as a grammatical work; and that it could not fail to improve the art of writing and speaking well.

The Author is far from believing that his slender abilities have fully answered such an expectation, and much less that this first essay of his method (which, from particular reasons, does not appear in the original language in which it was written, but under the disadvantages of a translation), is brought at once to perfection.

This, at least, he has a right to hope, that however imperfect the method may appear, his Readers will see in the whole of it the constant zeal which animates the Author, and will ever animate him, in the pursuit of the most direct and expeditious means by which knowledge may be acquired: means which are peculiarly desirable, since life is so short, and science so extensive.

EXTRACTS

E X T R A C T S
FROM
SEVERAL COMMUNICATIONS TO THE AUTHOR,
ON THE SUBJECT OF HIS PLAN.

N° I.

.....QUAND on prend pour guide l'analyse, comme vous le faites, & qu'on emploie cette unique méthode des arts, on doit s'attendre à des succès certains. L'immortel *Locke* & l'illustre Abbé de *Condillac* nous ont démontré cette vérité. Ce n'est qu'en décomposant des montres, qu'on apprend à en faire; & c'est en décomposant les chefs-d'œuvres des grands hommes, & en voyant comment ils ont su embellir de toute la pompe de l'éloquence les pensées les plus simples, qu'on peut apprendre à composer de pareils ouvrages.

N° II.

.....Il est impossible que l'élève formé par cette méthode n'apprenne bientôt le grand art d'être *concis*, & de dire, quand il le faut, beaucoup de choses en peu de mots. Quelque multipliées que soient ses occupations, il fera rarement dans le cas de dire avec cet auteur si estimable: "*Je vous écris une longue lettre, parce que je n'ai pas le tems de vous en écrire une courte,*" &c.

N° III.

.....En s'exerçant à votre méthode l'on saura se rendre un compte plus exact de ses lectures. Il n'est pas rare de trouver dans le monde des gens qui, après avoir lu, même avec enthousiasme, un beau morceau d'éloquence ou de poésie, sont fort embarrassés pour dire à quoi se réduit ce qu'ils viennent de lire. Il n'en fera pas de même d'un élève, accoutumé à démêler, dans le tableau de la parole, les figures principales de celles qui ne sont qu'accessaires.

N° IV.

.....De-là naîtra un autre avantage; celui de mieux *retenir* ce qu'on aura lu. On retient bien ce qu'on a bien compris, & l'on comprend bien

bien ce qu'on a analysé. L'ensemble de la lecture resserré par l'analyse, & réduit à la plus simple expression par l'abrégé, doit nécessairement fatiguer moins la mémoire, & y demeurer gravé, &c.

N° V.

.....Je crois que votre méthode peut être aussi de quelque secours à *l'art de lire & de déclamer*. Celui qui, d'après vos moyens, aura appris à connoître d'un coup-d'œil dans un discours, les mots qui expriment l'idée principale, & ceux qui expriment des idées secondaires, saura placer à-propos l'emphase. Il ne manquera pas d'articuler plus clairement ce qui est le fond & le soutien de la pensée, & d'appuyer moins sur ce qui n'en est que le développement accessoire. Je me suis confirmé dans cette opinion par différens essais que j'ai fait faire sur les morceaux analysés que vous m'avez envoyés, &c.

N° VI.

.....Votre méthode n'est pas une découverte de pure curiosité. Elle apprendra à lire avec fruit, & à écrire avec goût.

Je ne serois pas même surpris qu'on parvînt, d'après vos principes, à ajouter à l'art de la déclamation de nouvelles règles. Par exemple : L'orateur qui auroit à parler dans une assemblée nombreuse, pourroit préalablement *noter* ou souligner dans son discours les mots qui en expriment les idées principales, & qui en forment la substance, & ensuite les *prononcer* avec plus de force. Il semble que par-là ses auditeurs les plus éloignés seroient à portée de le suivre, & de saisir au moins l'ensemble de son discours.

N° VII.

.....C'est sur-tout à l'occasion de cette méthode qu'on doit vous appliquer ces vers qu'on vous a adressés depuis long-tems, & qui semblent faits pour vous :

*C'est de lui que nous vient cet art ingénieux
De peindre la parole & de parler aux yeux,
Et par des traits divers, des figures tracées,
Donner de la couleur & du corps aux pensées.*

BREBÉUF, Traduction de LUCAIN.

N. B. Nous n'aurions pas fait imprimer ce suffrage trop flatteur, si l'immortel Auteur du *Poème des Jardins*, qui plus d'une fois nous a fait l'application de ces vers, ne nous eût, en quelque sorte, ordonné de la rendre publique sous son nom.

SYNOPSIS

SYNOPSIS OF THE METHOD OF MAKING ABRIDGMENTS.

PRELIMINARY EXPLANATIONS.

A sentence is an assemblage of words for the expression of a thought. The subject, attribute, and adjuncts of a sentence, are as follows :

The subject is that of which something is affirmed or denied. Ex. *Calypso speaks. Ulysses does not hear.*

The attribute is what is affirmed or denied of the subject. Ex. *Calypso speaks.....Ulysses does not hear.*

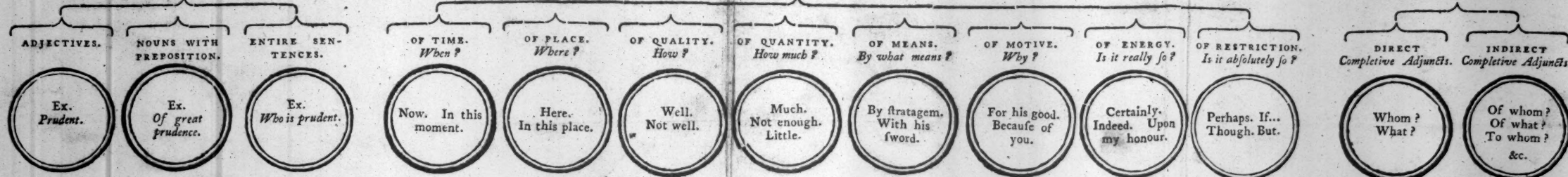
The adjuncts of a sentence are the words which *modify, determine, or complete* the signification either of nouns or verbs.

There are three kinds of adjuncts, viz.

1. Adjuncts which *modify* nouns. They are, 1st, adjectives; 2d, nouns with a preposition; 3d, entire sentences.

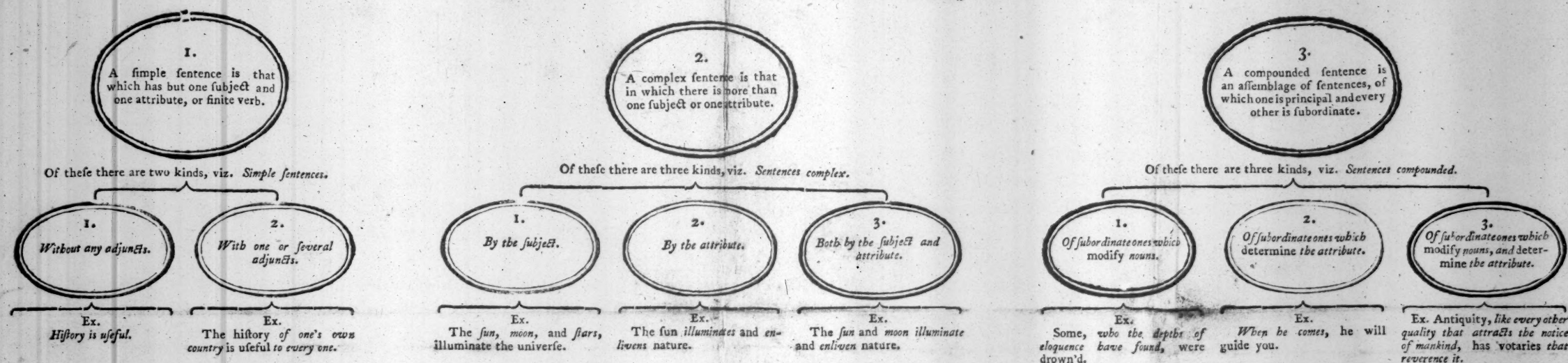
2. Adjuncts which *determine* the signification of the attribute. They are adverbs or adverbial expressions of time, place, &c.

3. Adjuncts which *complete* the signification of verbs. They are either *direct* or *indirect*.



The adjuncts may be subdivided into *primary* and *secondary*. The primary adjuncts are those which cannot be suppressed without entirely changing the sense of the sentence.—The secondary adjuncts are those which, if suppressed, do not change the sense of the sentence, but render it more general.

There are three kinds of sentences: viz. SIMPLE, COMPLEX, and COMPOUNDED.



Paragraphs are small and distinct parts of a discourse, which compose a chapter; in the same manner as several chapters compose a book, and several books compose a volume, or a complete work. Of these there are two kinds, viz. 1. *Of one sentence*; 2. *Of detached sentences*.

A paragraph of one sentence is that which contains a thought brought into one sentence, either simple, complex, or compounded. Vide First Rule, Ex. 3 to 7, page 19, &c.

A paragraph of detached sentences is that which contains a thought split into two, three, or more sentences. Vide First Rule, Ex. 8, 9, 10, &c. page 24, &c.

RULES FOR MAKING ABRIDGMENTS.

There are three general Rules; of which the first is preparative to the second, and the second to the third.

FIRST RULE.

Analyse the Paragraph you are to abridge, and find its principal parts. (Vide page 17).

DIRECTIONS.

If the paragraph consists of a *simple* or of a *complex sentence*, find out the subject, attributes, and adjuncts. (Vide page 17).

If the paragraph consists of a *compounded sentence*, or several *detached sentences*, find out the principal and the subordinate sentences. (Vide page 17).

After the paragraph has been analysed in its principal parts, write each of them by way of memorandum. (Vide page 18).

NOTE A.

I. Suppress what describes an object by its *qualities*, and put the proper and direct name of that object. Vide page 27.—II. Suppress what describes an object by the *enumeration of its parts*, and name that object. Vide page 30.—III. Suppress what describes an object by the *enumeration of its actions*, and find a general expression which may nearly imply all the enumerated actions. Vide page 31.—IV. Suppress what describes an object by the *enumeration of its effects*, and express that object. Vide page 32.

SECOND RULE.

Compress each part of your analysed Paragraph. (Vide page 27).

DIRECTIONS.

Suppress **CIRCUMLOCUTIONS.** (Vide Note A.)

Suppress **REPETITIONS.** (Vide Note B.)

Suppress **PARTICULARS.** (Vide Note C.)

NOTE B.

I. Suppress the repetition of the *same expressions* as those which are nearly synonymous, and choose any one of them. Vide page 35.—II. Suppress the repetition of *expressions not quite synonymous*, and choose that among them which has the most precise and definite signification. Vide page 37.—III. Suppress the repetition of *attributes*, whether synonymous or not, if they express an enumeration of actions, and in their stead put a general attribute. Vide page 38.—IV. Suppress the repetition of the *same idea*, expressed both *negatively* and *positively*. Vide page 39.

THIRD RULE.

With the compressed part of the Paragraph make your Abridgment. (Vide page 45).

DIRECTIONS.

To make a *compact abridgment*, take the subject, attribute, or the principal sentence and primary adjuncts of the prepared paragraph. (Vide page 45).

To make a *less compact abridgment*, besides the subject, attribute, &c. take some of the secondary adjuncts. (Vide page 45).

If two abridged paragraphs, on account of their reference one to the other, can be still further compressed, abridge them again. (Vide page 88).

NOTE C.

I. Suppress the *secondary adjuncts*. Vide page 40.—II. Suppress what particularises the necessary and clear effects of specified causes. Vide page 42.—III. Suppress what particularises the clear causes of specified effects. Vide page 43.—IV. Suppress *redundant expressions*, or those which deviate either from the simplicity, or from the unity of the subject; such as, multiplied comparisons, incidental reflexions, &c.—Vide page 44.

A
METHOD
OF
MAKING ABRIDGMENTS.

PART THE FIRST,
CONTAINING
THE RULES FOR MAKING ABRIDGMENTS.

PRELIMINARY EXPLANATIONS,

For the better understanding of the Rules.

SECTION THE FIRST.
DEFINITION OF A SENTENCE.

A SENTENCE is an assemblage of words for the expression of a thought.

In every sentence, there is a word to which any question that may be asked must ultimately refer.

EXAMPLE.—“ *Men often sacrifice the happiness of their life to the pleasure of a moment.* ”

B

In

In this sentence, all the words relate either directly or indirectly to the single word.....*Men*

What do men do?.....*sacrifice*

When do men sacrifice?.....*often*

What do men sacrifice?.....*the happiness*

What happiness?.....*of their life*

To what do men sacrifice?.....*to the pleasure*

To what pleasure?.....*of a moment.*

SECTION THE SECOND.

SUBJECT AND ATTRIBUTE OF A SENTENCE.

THE SUBJECT is that of which something is affirmed or denied.

THE ATTRIBUTE is what is affirmed or denied of the subject.

EXAMPLE.—“*Calypso speaks.*”

Calypso is the subject, because it is affirmed of her that she speaks. *Speaks* is the attribute, because it is what is affirmed of *Calypso*.

AGAIN.—“*Ulysses does not hear Calypso.*”

Ulysses is the subject, because of him it is denied that he hears *Calypso*. *Does not hear* is the attribute, because it is that which is denied of the subject, *Ulysses*.

OBSERVE

OBSERVE, first,—In every sentence, the SUBJECT is that word to which all the others refer, and expresses the person or thing which *is*, *has*, or *does*, that is to say, which is the nominative case of the sentence.

The ATTRIBUTE is the word which expresses the *existence*, the *possession*, or the *action* of the person or thing which is the subject of the sentence.

OBSERVE, 2dly,—The subject of a sentence is always either a substantive, or what holds the place of a substantive; namely, a pronoun, an infinitive mood, or an active participle.

A substantive.—Ex. “*Calypso* sighs.” “*Ulysses* is inexorable,” &c. &c.

A pronoun.—Ex. “*She* calls.”—“*He* does not come.”

An infinitive mood.—Ex. “*To speak* is peculiar to men.”—“Not *to bear* distinctly is a misfortune.”

An active participle.—Ex. “*Walking* in fine weather is a pleasant exercise.”—“*Travelling* in foreign countries improves us.”

OBSERVE, 3dly,—The attribute of a sentence is always a common and finite verb, or some tense of the verb *to be* joined to a participle or adjective.

A common and finite verb.—Ex. “*Calypso* sighs.” “*Ulysses* travels,” &c.

The verb to be, joined to an active participle.—Ex. “*Calypso* is sighing.” “*Ulysses* is travelling.”

The verb to be, joined to an adjective.—Ex. “*She* is affectionate.” “*He* is inconstant,” &c.

OBSERVE, 4thly,—Though there can be no sentence without a subject and an attribute, yet sometimes the subject is not expressed, but understood.—Ex. *Come, go, wait* (where the subject *you* or *thou* is to be supplied). Sometimes the attribute is to be understood: as, when it is asked—who will do that? If the answer be *I*, or *every one*, the attribute *will do that* is to be supplied. The leaving out of some word or words in a sentence is called an ellipsis.

SECTION THE THIRD.

ADJUNCTS OF A SENTENCE.

THE adjuncts are the words which *modify*, *complete*, or *determine* the signification either of the nouns or verbs in a sentence.

There are three kinds of adjuncts, viz. adjuncts which *modify* the noun; adjuncts which *complete* the signification of the verb; adjuncts which *determine* the signification of the verb, and of the sentence.

I. *Adjuncts which modify nouns.*

These are, 1st, *An adjective*.—Ex. In speaking of Calypso, or of Ulysses, I may say—“*Unhappy Calypso.*” “*Prudent Ulysses.*”

2. *A substantive and a preposition*.—Ex. “Ulysses *of Ithaca.*” “Calypso *of Ogygia.*”

3. *A complete sentence* joined to a substantive or a pronoun, by means of a relative pronoun.—Ex. “Calypso, *who was daughter of Ocean and Thetis.*” “Ulysses, *who was king of Ithaca.*” “He *whom Ajax challenged.*”

II. *Adjuncts which complete the signification of the verb.*

These are all the oblique cases governed by the verb. They are either *direct* or *indirect*.

The

The *direct* complete adjunct of the verb, or attribute, is the accusative case; consequently it always expresses the person or thing which receives an action, and answers to the question *whom?* or *what?*—Ex. “*Æneas killed Turnus.*” “*Romulus founded Rome.*”—In these sentences *Turnus* and *Rome* are the direct complements, because they are the accusative case of the attributes, *killed* and *founded*: for *Turnus* expresses the person who receives the action of *killing*, and *Rome* expresses the thing which receives the action of *founding*. Moreover, they answer to the question *whom?* or *what?* *Æneas killed (whom?) Turnus.* *Romulus founded (what?) Rome.*

The *indirect* complete adjuncts of the verb, or attribute, are those cases which are governed by a preposition. They answer to all the questions which may be made by a preposition joined to the relative pronouns, *whom?* *what?*

As, *Of whom? of what? to whom? to what? by whom? by what? before whom? before what? &c.*

EXAMPLE.

Ulysses speaks (*of whom?*) of Penelope.

(*of what?*) of his courage.

Ulysses was praised (*by whom?*) by the Greeks.

(*for what?*) for his eloquence.

III.

III. *Adjuncts which determine the signification of the sentence, or of the verb.*

These are, adverbs and adverbial expressions, of *time*, *place*, *quality*, *quantity*, *motive*, *instrument* or means, *energy*, and *restriction*.

1. *Adjuncts of time.*

These answer to the question, *WHEN?* or *how long?* *how long since?*

Ex. Ulysses speaks, or did speak. *WHEN does he speak?*
 "Now." "At this moment." *HOW LONG did he speak?*
 "A long time."

2. *Adjuncts of place.*

These answer to the question, *WHERE?* *whence?* *in what place?* *to what place?*

Ex. Ulysses speaks. *WHERE does he speak?* "Here."
 "In this place." "In the middle of the army."
 "Before Agamemnon."

3. *Adjuncts of quality or manner.*

These answer to the question, *HOW?* *in what manner?*

Ex. He speaks. *How does he speak?* "Very well."
 "Forcibly." "Clearly." "With great eloquence."

4. *Adjuncts of quantity.*

These answer to the question, *HOW MUCH?*

Ex.

Ex. He enjoys some property. How much does he enjoy? "Very little." "Not enough."

5. *Adjuncts of means or instrument.*

These answer to the question, BY WHAT MEANS? *with what?*

Ex. The Greeks took Troy. BY WHAT MEANS *did the Greeks take Troy?* "By stratagem." "By deceiving the Trojans." "By introducing a wooden horse within the walls."

Again.—Ajax killed himself. WITH WHAT *did Ajax kill himself?* "With his sword."

6. *Adjuncts of motive.*

These answer to the question, WHY? or *for what reason?*

Ex. He fights. WHY *does he fight?* "For his glory." "For the good of his country."

OBSERVE,—The adjuncts of motive are also expressed either by conjunctions of motive, by relatives, or by active participles.

EXAMPLES.—*By a conjunction.* He ran away, *because* he was afraid.

Or, *As* he was afraid, he ran away.

By a relative. He, *who* was afraid, ran away.

By an active participle. He, *being afraid*, ran away; that is, *because* he was afraid.

7. *Adjuncts of energy.*

These answer to the question, IS IT REALLY SO? or *it is surely not so?* &c. and give to their verbs an affirmative or negative energy.

Ex.

Ex. *He speaks*, "Really." "Certainly." "Upon my honour." "Without doubt." *He does not speak* at all; "I assure you."

8. *Adjuncts of restriction, or limitation.*

These restrain or limit the sense of the attribute, either by expressing some *doubt*, or some *condition*, or some *inconsistency*, respecting what is affirmed or denied by the attribute.

1. Expressing some *doubt*.—Ex. He will speak, "*perhaps*." He will come, "*peradventure*."

2. Expressing some *condition*.—Ex. He will speak. "*on condition of* being listened to." "*If* he has time."

3. Expressing some *inconsistency*.—Ex. He ought not to speak, "*but* he will." "*Though* he ought to speak, he will not."

It may be thus seen, that in these examples the determinative words, *perhaps*, *if*, *but*, diminish or restrain the sense of the attribute, *speak*; and oppose something to what is affirmed or denied. (*)

(*) In our *Lectures Graduées pour les Enfants, Second Cours, Vol. V*, we have contrived to adapt to the capacity of children the above modifications of the verb, by the following method. The teacher, after having explained those modifications in a few words to his pupils, in the way of a game, puts a question, which he begins with one of the characteristic words of the said modifications, viz. *When? Where? How? How much? Why?* &c.—Ex. *WHEN* will he come? *WHERE* has he concealed himself? *How* does he dance? *HOW MUCH* does he work? *WHY* did he run away? &c.—It may be easily seen, that as the

SECTION THE FOURTH.

PRIMARY AND SECONDARY ADJUNCTS.

THE adjuncts may be subdivided into primary and secondary.

The *primary adjuncts* are those which cannot be suppressed, without entirely changing the sense of the sentence.

The *secondary adjuncts* are those which may often be put in a parenthesis; and are such that, if you suppress them, the sense of the sentence to which they are joined remains the same, though it becomes less specific and more general.

Ex. In this sentence—"A contented mind will make a man happy in every condition," the adjunct *contented*, which modifies *mind*, is a primary adjunct, because, if you suppress it, the sense will be quite changed, and even false; for it is not true that *every mind* makes a man happy.

The adjunct, *in every condition*, which modifies the attribute, *will make happy*, is a secondary adjunct; because, if suppressed, the sense of the sentence will be the same, though less particularized and specific.

the pupils cannot properly answer those questions but by adverbs, or adverbial expressions of *time*, *place*, *quantity*, *quality*, *motive*, &c. they cannot fail to become very soon acquainted with all those modifications.

We have entered into this detail, which may appear to some rather puerile, as we are convinced that nothing that can render the pursuit of liberal knowledge more pleasing and easy to young people, give them clear ideas of abstracted objects, and accustom them early to reason, will ever appear either trifling or frivolous in the eyes of enlightened men.

SECTION THE FIFTH.

DIFFERENT KINDS OF SENTENCES.

THERE are three kinds of sentences, viz. 1. *Simple*; 2. *Complex*; 3. *Compounded*.

§ I.

A SIMPLE SENTENCE is that which has but one subject, and one attribute, or finite verb.—There are two kinds :

1. *Without any adjunct.*

EX. “HISTORY IS USEFUL.”

Where it is not specified what kind of history it is, to whom it is useful, or why it is useful, &c.

2. *With one or several adjuncts.*

EX. “THE HISTORY of *one's own country* IS USEFUL to every one.”

The words “*one's own country*” specify what kind of history it is; “*to every one,*” specify to whom it is useful, &c.

§ II.

A COMPLEX SENTENCE is that in which there is more than one subject, or one finite verb; and may be resolved into as many sentences as there are different subjects, or attributes, in it.—There are three kinds :

1. *Sen-*

1. *Sentences complex by the subject.*

Ex. "The SUN, MOON, and STARS, illuminate the universe."

It may be resolved into these three, viz.

"The *sun* illuminates the universe."

"The *moon* illuminates the universe."

"The *stars* illuminate the universe."

2. *Sentences complex by the attributes.*

Ex. "The sun ILLUMINATES and ENLIVENS nature."

Which is equivalent to these two, viz.

"The sun *illuminates* nature."

"The sun *enlivens* nature."

2. *Sentences complex both by the subject and attribute.*

Ex. "The SUN and MOON ILLUMINATE and ENLIVEN nature."

Such a sentence is equivalent to as many sentences as there are subjects in it, multiplied by the attributes.—Thus, the above sentence, in which there are two subjects, and two attributes, is equivalent to these four sentences, viz.

"The *sun* illuminates nature."

"The *sun* enlivens nature."

"The *moon* illuminates nature."

"The *moon* enlivens nature."

OBSERVE,—Although there be but one subject and one attribute in a sentence, yet it may be complex by having two or more complements in the same case.

EXAMPLE.—“The sun enlivens the *heaven* and the *earth*.”

Here, though there is but one subject, and one attribute; yet, as there are two adjuncts in the same case, or of the same kind, viz. “*heaven*” and “*earth*,” it is equivalent to the two following sentences.

“The sun enlivens *the heavens*.”

“The sun enlivens *the earth*.”

§ III.

A COMPOUNDED SENTENCE is an assemblage of two or more sentences, either simple or complex, of which one is principal, and every other is subordinate. By the principal sentence is meant that to which the others refer; and by subordinate, those which refer to the principal.—There are three kinds, viz.

- I. *Sentences compounded of subordinate sentences, which modify or qualify nouns.*

EXAMPLE.

“Some, *who the depths of eloquence have found*,

“In that unnavigable stream were drown’d.”

DRYDEN. JUVEN. Sat. X.

Here the sentence—“*Some, in that unnavigable stream were drown’d*”—is the principal. The other sentence—“*who the depths of eloquence have found*”—is the subordinate, which qualifies the pronoun *some*, belonging to the principal.

OBSERVE,

OBSERVE, first—Subordinate sentences, which modify a noun, are commonly joined to it either by a relative, or by the conjunction *that*.

By a *relative* (either expressed or understood).—Ex. “The book, *which* you read, is mine.” Or “the book, *you gave me*, is here.” That is, *which* you gave me.

By the *conjunction* *that* (either expressed or understood).—Ex. “He says *that* he is satisfied.” Or, “I believe *you are right*,” viz. *that* you are right.

N. B. The conjunction *that* seems in itself an elliptical expression for *that which is*, or *that thing*, viz. So, in the following sentence, “Astronomers prove *THAT* the earth moves round its own axis,”—the conjunction *that* is to be explained thus:—“Astronomers prove (what?) *that thing which is*, or, *which I am going to say*, the earth moves round its own axis.” Likewise, in the following sentence,—“They saw *THAT* to live by one man’s will became the cause of all men’s misery” (Hooker)—the conjunction *that* may be explained thus:—“They saw (what?) *that thing*, viz. *to live by one man’s will*, became the cause of all man’s misery.”

OBSERVE, 2dly—The subordinate sentences expressed with the conjunction *that*, are to be considered as principals, when the principal one denotes an operation of the mind, or a restriction of what we affirm.

Example.—“I am of opinion, *that* he is not yet arrived.”

Here the sentence “*he is not yet arrived*,” must be considered as the principal, though it seems to be subordinate.—“*I am of opinion*,” is to be considered as subordinate, and as restrictive of the sense of the principal; for we might say, “*He is not yet arrived, according to my opinion*.”

Again.—“I always thought *that* learning might be made a play and recreation to children.” (Locke, on Education).

Here, the principal sentence is, “*Learning might be made a play to children*.”—The subordinate one is, “*I always thought that*.”—and it is determinative of energy in what is affirmed in the other sentence.

2. Sentences compounded of subordinate sentences, which determine the signification of the attributes.

Ex. “WHEN *he* (the spirit of truth) *is come*, he will guide you into all truth.” JOHN, XVI. 13.

Here,

Here, the subordinate sentence, "*when he is come,*" determines the signification of the attribute of the principal sentence, viz. "*will guide you,*" and expresses the time in which he will guide.

Again,—

"And, *when the mind is quicken'd,* out of doubt,
 "The organs, tho' defunct and dead before,
 "Break up their drowsy grave, and newly move
 "With casted slough, and fresh celerity." HEN. V.

✓ Here, the principal sentence is not simple, as before, but complex, by the attribute, "*break up,*" &c. and "*newly move,*" &c. The subordinate sentence, "*when the mind is quicken'd,*" expresses not only the time in which "the organs *break up,*" but the time also in which they "*newly move.*"

OBSERVE, first—The subordinate sentences, which determine the signification of the attribute, or sentence, are commonly expressed by the conjunctive particles, *when, since, because, if, though, or, that, for, &c.* But sentences which are expressed by the illative particles, *then, therefore, &c.* or by the particle of restriction or objection *but*, employed in the sense of *yet*, are not to be considered as subordinate, but principal.

Example.—"He blushes; therefore *he is guilty.*" (Spect.)

In the above compounded sentence, "*he is guilty,*" must be considered as the principal;—"he blushes," as subordinate, determinative of motive: for you might say, "*he is guilty (why do you think so?) because he blushes.*"

Again.—"Our wants are many, and too grievous to be born, but they are quite of another kind." (Swift).

Here,

Here, "*Our wants are quite of another kind,*" must be considered as the principal;—"*they are many, and grievous to be born,*" as subordinate, expressing restriction: for you may say,—"*Though our wants be many and grievous, yet they are quite of another kind.*"

3. *Sentences compounded both of subordinate sentences which qualify nouns, and by others which determine the signification of the attribute.*

Example.—"*Antiquity, like every other quality that attracts the notice of mankind, has undoubtedly votaries that reverence it, not from reason, but from prejudice.*"

JOHNSON.

Here the principal sentence is,—"*Antiquity has undoubtedly votaries:*" the sentence, "*like every other quality,*" &c. determines the signification of the attribute (*), viz. *has votaries*, and shows in what manner antiquity has votaries:—"*that reverence it,*" &c. qualifies the noun substantive, *votaries*, and specifies what votaries are meant; that is, *those who reverence it.*

(*) We have chosen, with some Philologists, to call *attribute* what in logic is commonly called *predicate*, being convinced that words which convey as nearly as possible their precise meaning are always preferable. The word *predicate* must be quite unintelligible to beginners; but the meaning of the word *attribute* they may understand, almost by themselves, viz. that *attribute* expresses what is *attributed* to the subject.

SECTION THE SIXTH.

PARAGRAPHS, AND THEIR DIFFERENT KINDS.

PARAGRAPHS are small and distinct parts of a discourse, which compose a chapter; in the same manner as several chapters compose a book, and several books compose a volume, or a complete work.

There are two kinds of paragraphs, viz.

1. Paragraphs of one sentence. They contain a thought, brought into one sentence, either simple, complex, or compound.—Vide First Rule, Ex. 1 to 7.

2. Paragraphs of detached sentences. They contain a thought split in two, three, or more sentences. (*)

Among those sentences, there is always a principal one; to which all the others refer, either as *qualificative* or *determinative* adjuncts of the principal sentence.

For Examples, vide First Rule, Ex. 8, 9, 10.

(*) These paragraphs are to be found in that kind of composition which the French call *style coupé*, in opposition to that which is denominated *style périodique*.—Vide Blair.

R U L E S

FOR

MAKING ABRIDGMENTS.

WE reduce all the Rules for making Abridgments to three general ones; of which the first is preparative to the second, and the second to the third. Under them, we shall give the particular directions and examples to facilitate the understanding and the use of them.

FIRST RULE.

“Analyse the paragraph you are to abridge, and find its principal parts, according to the preliminary explanations, and the following directions.”

DIRECTION THE FIRST.

If the paragraph consist of a simple or of a complex sentence, find out the subject, attribute, and adjuncts.—
(Vide Examples I. II. III. IV. V.)

DIRECTION THE SECOND.

If the paragraph consist of a compound sentence, or several split sentences, find out the principal, and then the
D sub-

subordinate sentences, which either modify a noun, or determine the signification of the attribute.—(Vide Examples VI. VII. &c.)

OBSERVE.—It will be well for beginners, after they have found out the parts of a paragraph, to put a different sort of mark to each of them, or to underline each of them differently: For example, to put, 1st, a large cross on the subject, as +, or three lines under it, as ≡; 2dly, a smaller cross on the attribute, as +, or two lines under it, as =; 3dly, a very small cross to each adjunct, as +, or a single line under it, as —. Though this kind of operation may perhaps seem too mechanical, yet it may serve the better to impress the minds of beginners, by rendering more conspicuous to their eyes the distinction of each principal part of the paragraph, upon which depends so materially the plan and the success of our present method of abridgment.

DIRECTION THE THIRD.

After the paragraph has been analysed in its principal parts, write each of them, by way of memorandum, either on a loose sheet, or on the margin of the book you are to abridge.—Vide the Examples.

OBSERVE.—The best method of making memorandums of each part of a paragraph, is as follows, viz.—1st, If the SUBJECT be expressed by more than one word, or if there be several subjects, which is the case in complex sentences, include at length in a parenthesis the expressions which they contain, and write instead of them the general interrogative word WHO? or WHAT? which, according to our preliminary explanations, answers to the questions to be put for the subject, in every sentence.—Vide the examples.

II. If there be several ATTRIBUTES, which is the case in complex sentences, write instead of them the general words, which, according to our preliminary explanations, comprehend the signification of every attribute, viz. *be*, *have*, or *do*.—Vide the examples.

III. If the ADJUNCTS be expressed by many words or sentences, include them all in a parenthesis, and instead of the long expressions they contain, write

write only the general interrogative words which, according to the preliminary explanations, answer to those adjuncts, viz. For a complete adjunct, write the relatives *whom, what, of whom, of what, to whom, or what, &c.* For determinative adjuncts of time, place, quality, &c. write the general words *when? where? how? how much? by what means? why? &c.* as will be seen in the examples.

EXAMPLES OF THE FIRST RULE,

APPLIED TO EVERY KIND OF PARAGRAPHS.

I. *Analysis of Paragraphs containing simple sentences.*

^a WE ^b ARE WANDERING (^c in a } We
beautiful and romantic country). } are wandering,
where?

EXPLANATION.—^a WE is the subject; for it expresses the persons of whom it is affirmed that they are wandering.—^b ARE WANDERING, is the attribute, for it expresses what is affirmed of the subject.—^c “In a beautiful and romantic country,” is an adjunct determinative of place, and expresses WHERE *we are wandering*. As it contains many words, let us include it in a parenthesis, and write on the margin the characteristic mark or memorandum which answers to the adjunct determinative of the place, viz. *Where?*—Again,

^a HE ^b SAT ^c down (on the fragments } He sat
of a rock overgrown with moss). } down,
on what?

EXPLANATION.—^a HE is the subject, for it expresses the person of which it is affirmed that he *sat down*.—^b SAT down is the attribute, for it expresses what is affirmed of the subject.—^c “On the fragment of a rock overgrown with moss,” is the indirect complement of the attribute, for it expresses on WHAT *he sat down*; and as it contains several words, let us

include them in a parenthesis, and write on the margin the characteristic mark which answers to this complement, viz. *On what?*

N. B. We give no examples of paragraphs containing a simple sentence *without any adjunct*, because they are never proper subjects of abridgment.

II. *Analysis of a Paragraph containing a sentence complex by the subject.*

^a (The <i>rustling</i> of the falling leaves,	}	What?
the <i>dashing</i> of waters, and the <i>hum</i>		
of the distant city), ^b SOOTHED ^c <i>my mind</i>		soothed my mind,
(^d into the most perfect tranquillity).		into what?

EXPLANATION.—^a *The rustling.....the dashing.....the hum.....* are the subjects, because they express the things, or what did soothe my mind.—

^b SOOTHED is the attribute, because it expresses what is affirmed of the subject.—^c *My mind* is the direct completive adjunct of the attribute *soothed*, because it expresses what has received the action of *soothing*.—

^d “Into the most perfect tranquillity,” is the indirect completive adjunct of the same attribute *soothed*, and expresses *into what?*—Let us write on the margin—*Into what?*

III. *Analysis of a Paragraph containing a sentence complex by the attributes.*

^a I ^b WANDERED in a beautiful and	}	I wandered,	}	Or, <i>I</i>
romantic country, ^b SAT me DOWN on		sat me down,		<i>did,</i>
the fragment of a rock overgrown with				
mos, and ^b SLEPT insensibly.		and slept.		<i>what?</i>

EXPLANATION.—^a *I* is the subject, because it expresses the person who did *wander, sit down, and sleep*.—^b WANDERED, ^b SAT DOWN, ^b SLEPT, are the attributes, because they express what is affirmed of the subject, viz. *what I did*.—As this sentence is complex by the attributes, you may write either each attribute on the margin, or only the corresponding tense of the verb *to do*; which, according to the preliminary explanations, is the general characteristic of every attribute expressive of action.—Therefore, write *I did what?*

IV.

IV. *Analysis of a Paragraph containing a sentence complex by the subjects and attributes.*

(The ^a <i>serenity</i> of the sky, the various	} What	} Or, <i>What do</i>		
^a <i>fruits</i> which cover the ground, the			does	<i>serenity,</i>
discoloured ^a <i>foliage</i> of the trees, and all			open	<i>fruits,</i>
the sweet but fading ^a <i>graces</i> of inspiring			and dispose	<i>foliage,</i>
autumn), ^b <i>OPEN the mind to benevolence,</i>			the mind?	<i>&c. do?</i>
and ^b <i>DISPOSE it for contemplation.</i>	&c.			

EXPLANATION.—^a The *serenity*.....^a the *various fruits*.....^a the *foliage*, &c. with their modifications, are the subject, because they express what did *open the mind*.—Then let us include them in a parenthesis, and write on the margin the relative general word *What?*—^b *OPEN the mind to benevolence*, and ^b *DISPOSE it for contemplation*, are the attribute, because they express what is affirmed of the subject.—Write them on the margin.

N. B. In sentences complex both by the subject and the attribute, you cannot put, at the same time, a general mark for the subject, and another for the attribute: both together would make nonsense.—For example, If, in the above paragraph, you put the general mark *What?* for the complex subject, and the mark *Do* for the complex attribute, the analysis will be—*What? do?* which means nothing.—In such a case put a general mark either for the subject or the attribute, and express the other part of the sentence in its own words. Thus, the analysis of the above paragraph may be either *What does open and dispose the mind?* or *What do the serenity, &c. fruits, &c. foliage, &c. do?*

V. *Analysis of a Paragraph containing a sentence compounded of a sentence which modifies nouns.*

^a <i>WE</i> ^c <i>often</i> ^b <i>INDULGE</i> ^d <i>the agreeable</i>	} We	
<i>reveries</i> (^e <i>which the objects around us</i>		indulge
<i>naturally inspire</i>).		often,
		what?

EXPLANATION.—

EXPLANATION.—^a WE is the subject, because it expresses the persons who *indulge*.—^b INDULGE, &c. is the attribute, because it expresses what is affirmed of the subject.—^c *Often* determines the time of our indulging.—^d *The agreeable reveries* is the direct complement of the attribute, because it is its accusative case, and expresses *what* we indulge.—^e “Which the objects around us naturally inspire,” is a subordinate sentence, which modifies the nouns *agreeable reveries*, and specifies what kind of *agreeable reveries* we often indulge.

VI. *Analysis of a Paragraph containing a sentence compounded of a sentence which determines the signification of the attributes.*

^a I ^b WANDERED (^c <i>in a beautiful and romantic country</i>) (^d <i>till curiosity began to give way to weariness</i>).	}	I wandered, where? how long?
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EXPLANATION.—^a *I* is the subject, because it expresses the person who did *wander*.—^b WANDERED is the attribute, because it expresses what is affirmed of the subject.—^c *In a beautiful and romantic country* is an adjunct, which determines the signification of the attribute, and expresses the place WHERE I wandered.—Let us write on the margin the characteristic mark *Where?*—^d “Till curiosity began to give way to weariness” is a subordinate sentence, which determines the signification of the principal sentence, and expresses the time, or *how long* I wandered.—Let us write on the margin *How long?*

VII. *Analysis of a Paragraph containing a sentence compounded both of a sentence which modifies nouns, and a sentence which determines the signification of the attribute.*

^a THE VARIOUS FRUITS (^b <i>which cover the ground</i>) (^c OPEN ^d <i>our mind to benevolence</i> (^e <i>if it is well disposed, and not vicious</i>)).	}	What. opens the mind to benevolence, in what case?
--	---	--

EXPLANATION.—

EXPLANATION.—^a THE VARIOUS FRUITS, &c. is the subject, because it expresses what does open the mind.—“^b Which cover the ground,” is a subordinate sentence, which modifies *various fruits*.—^c OPEN, &c. is the attribute, because it expresses what is affirmed of the subject.—^d *Our mind to benevolence* are adjuncts, which complete the signification of the attribute. They express *What?* and *To what?*—“^e If it is well disposed and not vicious,” is the subordinate sentence; it expresses a restriction in what has been affirmed, and makes us understand *on what condition, in what case* only “various fruits open our mind to benevolence,” viz. “if it is well disposed.”—Let us write on the margin the characteristic of restriction, *In what case?*—Again,

(*In* ^a that season of the year when the serenity of the sky, the various fruits which cover the ground, the discoloured foliage of the trees, and all the sweet but fading graces of inspiring autumn, open the mind to benevolence, and dispose it for contemplation), ^b I ^c WAS WANDERING (^d in a beautiful and romantic country) (^e till curiosity began to give way to weariness); and ^f I ^g SAT *me* DOWN (on the fragment of a rock overgrown with moss, where the rustling of the falling leaves, the dashing of waters, and the hum of the distant city, soothed my mind into the most perfect tranquillity), ⁱ and SLEPT *insensibly* (^k as I was indulging the agreeable reveries which the objects around me naturally inspired).

In what season?

I was wandering,

where?

till what time?

I sat down,

where?

I slept insensibly,

when?

N. B.

N. B. As the explanation of the former Examples may be applied to the foregoing paragraph, it is thought unnecessary to explain here its analysis, but by way of memorandum in the margin.

VIII. *Analysis of a Paragraph containing a thought split into two sentences, of which one is the principal, and the other subordinate, which modifies a noun.*

^a I immediately FOUND <i>myself</i> (^b in a vast extended plain, in the middle of which arose a mountain higher than I had before any conception of). ^c IT WAS COVERED (^d with a multitude of people, chiefly youth; many of whom pressed forwards with the liveliest expressions of ardour in their countenance, though the way was in many places steep and difficult).	I found myself, where? It was covered, with what people?
---	---

EXPLANATION.—^a I immediately FOUND, &c. is the principal sentence, because it is to this that the following sentence relates, and is subordinate. —^c IT WAS COVERED, &c. is the subordinate sentence, because it modifies or qualifies the noun *mountain*, and expresses the quality which the mountain had of being covered with a multitude of people, chiefly youth.

II. Those two sentences may easily be comprised into one by changing the word *it* for *which*, and instead of saying *It was covered*, &c. saying *and which was covered*, &c.

IX. *Analysis of a Paragraph containing a thought split into three sentences, of which one is the principal and the others are subordinate, which determine the signification of the attribute.*

^a NOTHING ^b CAN PLEASE *many*,
 and PLEASE *long*), ^a BUT just representa-
 tions of general nature. ^c Particular
 manners can be known to few, and
 therefore few only can judge how nearly
 they are copied. ^d The irregular com-
 binations of fanciful invention may de-
 light awhile, by that novelty of which
 the common satiety of life sends us all
 in quest; but the pleasures of sudden
 wonder are soon exhausted, and the
 mind can only repose on the stability of
 truth. JOHNSON.

^a What
 can please many, and
 please long?

^c Why?

^d Why?

EXPLANATION.—I. In this paragraph, the first sentence, ^a NOTHING CAN PLEASE *many* and PLEASE *long*, &c. is the principal, because the other two relate and are subordinate to it; for the sentence ^c “particular manners are known to few,” &c. is subordinate of *motive*; it expresses the *reason why* nothing but just representations of general nature can please MANY. Let us write on the margin *Why?* or *Why do they please MANY?*—The sentence ^d “irregular combinations,” &c. is also subordinate of *motive*; it expresses the *reason why* nothing but just representations of general nature can please LONG.—Let us write again on the margin *Why?* or *Why do they please LONG?*

II. All these sentences may be joined in one by prefixing the conjunctive word *because* to each subordinate sentence, and saying, *Because the particular manners, &c.*

there is the hill," &c. "On the top," &c. "Observe the progress," &c. are subordinate, and complete the signification of the attribute *said*, or qualify and express *what* my good Genius *said* to me.

II. Both these sentences may easily be comprised in one, by saying, *As I was observing that those who had, &c. my good Genius suddenly appeared, and said that the mountain before me was, &c.*

SECOND RULE.

"Compress each part of the analysed Paragraph according to the following directions."

DIRECTION THE FIRST.

Suppress the CIRCUMLOCUTIONS: that is, when you meet with periphrases or circumlocutions, put in their stead the proper and direct word or expression which they imply. Consequently,

I. *Suppress what describes an object by its* QUALITIES or PROPERTIES, *and put the proper and direct name of that object.*

EXAMPLE.

Of man's first disobedience.....
SING, heavenly MUSE, *that* on the secret top
 Of Oreb, or of Sinai, DIDST INSPIRE
 (That shepherd who first taught the chosen seed,
 In the beginning how the heav'n and earth
 Rose out of Chaos).....MILTON. }

Moses.

E 2

EXPLANATION.

EXPLANATION.—Here ask, Who is *that shepherd who, on the top of Oreb or of Sanaï*, had the quality of *teaching first the chosen seed*, &c.? As you will easily find that he is *Moses*, write that proper name on the margin, near the circumlocution which stands for it, and compress the paragraph in the following manner:

Muse, that didst inspire Moses, sing of man's first disobedience. ()*

[Again],

<p>WHO CAN THINK THAT (the science of computing and adjusting the periods of time; the revolution of the sun and moon; and of computing time past, and referring each event to the proper year), IS FIT FOR CHILDREN?</p>	<p>} Chronology.</p>
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EXPLANATION.—Here ask, what is *the science* which has the property of making us *compute and adjust the periods of time*? &c. and having found that it is *chronology*, put that word for the circumlocution which stands for it. Then the paragraph will be compressed thus:

Who can think that chronology is fit for children?

(*) Though we would not wish it to be supposed that we in any degree mean to lessen the beauties of Poetry, by making abridgments of it, we have thought it a proper subject for the illustration of our system. Examples taken from Poetry, whilst they shew into how small a compass the essence of the most expansive ideas, even in verse, may be reduced, have the advantage of being more easily retained. We have also another inducement to adopt them, viz. that the sweetness of the harmony which is to be found in them might be a kind of compensation for the dryness of the rules.

[Again],

[Again],

RASSELAS WAS THE FOURTH SON OF
 THE *mighty* EMPEROR *in whose dominions* the
 father of waters *begins his course*, whose bounty
 pours down the stream of plenty, and scatters
 over half the world the harvest of Egypt. } The Nile.
 JOHNSON. }

EXPLANATION.—Here ask, Who is that *father of waters*, which has the quality of *pouring down the stream of plenty*, and *scattering over half the world the harvest of Egypt*? As the answer will be *the Nile*, write that word on the margin, and compress your paragraph in the following manner:

Rasselas was the fourth son of the mighty Emperor in whose dominions the Nile begins his course.

But, as in the above compression there still remains a circumlocution, viz. *In whose dominions the Nile begins his course*, suppress it thus: Ask, *What is that country or dominion where the Nile begins his course?* and having found that it is *Abyssinia*, since it is there that the Nile rises, write that word on the margin, and compress again your paragraph thus:

Rasselas was the fourth son of the Emperor of Abyssinia.

N. B. In the second part of our method of Geography will be found a very large collection of periphrases and circumlocutions, expressing the most remarkable places of the earth.

II. *Suppress what describes an object by the enumeration of its PARTS, and name that object.*

EXAMPLE.

(The nobility, all the military officers, people of the church, administrators of law and justice, professors of sciences or of liberal and ingenious arts, rich traders) ALL *AGREED* IN IT.

The best part of the nation.

EXPLANATION.—It may be easily seen that *nobility, military officers, &c. &c.* are an enumerative circumlocution for *the best part of the nation*; so, in compressing the above paragraph, put that general expression in the place of the enumeration, and say :

The best part of the nation agreed in it.

[Again],

HE *PERCEIVED* FROM THE SHORE
(benches broken to pieces, oars scattered here and there on the sand, a rudder, a mast and cordages floating on the waves, &c.)

Fragments of a vessel.

EXPLANATION.—Here *oars, benches, &c.* are an enumerative circumlocution for *the fragments of a vessel*. In leaving out therefore that enumeration, and putting in its place the above general expression, you may compress your paragraph thus :

He perceived from the shore the fragments of a vessel.

III.

III. *Suppress what describes an object by the enumeration of its particular ACTIONS, and find a general expression which may nearly imply all the enumerated actions.*

EXAMPLE.

YE ^awho listen with credulity to the whippers of fancy, ^aand pursue with eagerness the phantoms of hope; ^awho expect that age will perform the promises of youth, ^aand that the deficiencies of the present day will be supplied by the morrow; *ATTEND TO THE HISTORY OF RASSELAS.*

^a Deluded by the imagination.

EXPLANATION.—Here ask, what general expression may nearly imply all the enumerated actions of *listening with credulity*, of *pursuing with eagerness*, and of *expecting*, &c.? The answer might be, *the delusion of the imagination*, or the action of being *deluded by the imagination*. Therefore suppress the enumeration of the above actions, and put that general expression, viz. *deluded by the imagination*; your paragraph will then be compressed as follows:

Ye who are deluded by the imagination, attend to the history of Rasselas.

[Again],

.....THE FRUIT
OF THAT FORBIDDEN TREE, whose mortal taste
Brought death into the world, and all our woe,
With loss of Eden.....&c.

Fatal.

EXPLANATION.—Here ask, What denomination shall we give to that tree whose mortal taste brought into the world *death.....our woe.....loss of Eden*? As the answer will be, that such a tree may be called FATAL, write that general word *fatal* on the margin, and compress your sentence thus:

The fruit of the forbidden fatal tree, &c.

OBSERVE.

OBSERVE.—The general words *good* and *bad*, *agreeable* and *unpleasing*, *true* and *false*, *right* and *wrong*, *great* and *little*, &c. imply several thousand circumlocutions which enumerate the particular actions implied by those general qualities.

IV. *Suppress what describes an object by the enumeration of its EFFECTS, and express only the cause.*

To do that, ask either *WHY is it that.....?* or *WHY is it not that.....?* The answer to that question will contain the proper compression of the circumlocution.

EXAMPLE.

The curfew tolls the knell of parting day,
The lowing herd winds slowly o'er the lea,
The ploughman homeward plods his weary way,
And leaves the world to darkness and to me.

The night begins.

Now fades the glimmering landscape on the
 fight,
And all the air a solemn stillness holds. GRAY.]

EXPLANATION.—Here ask, *WHY IS IT THAT* “the curfew tolls,” &c. “the lowing herd winds,” &c. “the ploughman plods his way,” &c. “the landscape fades,” and “air holds stillness,” &c.? As the answer will be *because the night begins*, express only that cause, and suppress the enumeration of its effects. Then your paragraph will be compressed into this short sentence:

The night begins.

[Again],

[Again],

The breezy call of incense-breathing morn,
The swallow, twitt'ring from the straw-built
shed,

The cock's shrill clarion, or the echoing horn,
No more shall rouse them from their lowly bed:

For them no more the blazing hearth shall burn,
Or busy housewife ply her evening care ;
No children run to lisp their fire's return,
Or climb his knees, the envied kifs to share.

They are dead.

EXPLANATION.—Here ask, WHY IS IT THAT “the breezy call,” &c. “the swallow,” &c. “the clarion,” &c. “no more shall rouse them,” &c. WHY “for them no more the hearth shall burn,” or “busy housewife ply,” &c.? The answer will be, because *they are dead*; then, if you express only that cause, and leave out the enumeration of its effects, the general meaning of this paragraph will be compressed thus :

They are dead.

[Again],

Meantime *Calypso* rejoiced at a wreck which
brought the son of *Ulysses*, so like his father,
to her island. She advanced towards *Tele-*
machus, and without seeming to know who he
was, “What inspired you,” said she to him,
“with the presumption to land in my island?
Know, young stranger, that none enter my
empire unpunished,” &c. &c.

She
reprimanded
and
threatened
him.

F

EXPLANATION.

EXPLANATION.—Here ask, *Why is it* that *Calypso*, advancing towards *Telemachus*, uses such severe expressions to him as these, *What inspires you with the presumption, &c.? Know, young stranger, &c.?* The answer will be: In order to reprimand and threaten him. Then, if you put only what expresses that *cause* or *motive*, and leave out the description of its effects, the paragraph will be compressed thus:

Calypso rejoiced at seeing the son of Ulysses, but reprimanded and threatened him.

OBSERVE.—You may compress again the above abridged paragraph, by following the same direction.—For, if you ask again, *Why is it* that *Calypso*, who rejoiced at seeing *Telemachus*, reprimanded and threatened him? the answer will be, *To conceal the joy of her heart.* Then, in expressing only that *cause* or *motive*, and leaving out its effects, your paragraph will be compressed thus again:

Calypso concealed the joy of her heart.

[Again],

Telemachus answered, “O! whoever you are, whether a mortal or a Goddess (though none can see and not take you for a deity), can you be insensible to the misfortunes of a son, who, seeking his father through perils of winds and waves, has seen his vessel split against your rocks?” “Who then is your father you are in quest of?” replied the Goddess. “He is called *Ulysses*,” said *Telemachus*; “he is one of the kings who have, after a ten years siege, subverted the famous *Troy*. His name was renowned through all *Greece* and *Asia*, for his valour in combat, and yet more so for his wisdom in council. Now wandering e’er the whole extent

extent of seas, he runs through all the most terrible dangers. His country seems to fly before him. *Penelope* his wife, and I his son, have lost all hopes of ever seeing him again. I am running the same hazards as he, to learn where he is. But, what do I say? perhaps he is now buried in the profound abysses of the sea."

EXPLANATION.—Here ask, *WHY is it* that *Telemachus* addresses *Calypso* in so flattering a manner? that he explains so nobly the cause of his appearance in her island? that he speaks of the great name, of the glorious actions, and the sad misfortunes of his father? The answer will be, *to excite her compassion*. So, if you express that *cause* or *motive*, and leave out what expresses its *effects*, the compression of your paragraph will be as follows:

Telemachus endeavoured to excite the kindness and pity of Calypso by the interesting recital of his misfortunes, and those of his illustrious father.

OBSERVE.—The above direction will be found of the greatest use for the compression of paragraphs which contain speeches commonly intended to excite some passion or sentiment of the soul, as *pity* or *hatred*, *hope* or *fear*.

DIRECTION THE SECOND.

Suppress REPETITIONS; that is, express but once an idea which you find repeated, or nearly repeated more than once. Consequently,

I. *Suppress the repetition of the same expressions, or those which are nearly synonymous, and choose ANY ONE of them.*

F 2

EXAMPLE.

EXAMPLE.

In this ensuing history, *though* the hand and judgment of God will be very visible, &c. &c. I say, *though* the immediate finger and wrath of God must be acknowledged in those perplexities and distractions; yet, &c.

CLARENDON.

EXPLANATION.—In this paragraph the repetition consists of two expressions or sentences nearly synonymous, viz. *THOUGH the hand*, &c. and *THOUGH the immediate finger*, &c. Therefore, in compressing it, choose either of those two sentences.

[Again],

The very discovery of beauty strikes the mind with inward joy, and spreads delight through all the faculties.

ADDISON, N^o 412.

EXPLANATION.—In this paragraph, the two sentences, *strikes the mind with inward joy*, and *spreads delight through all the faculties of the mind*, have almost the same meaning. Therefore, choose either of them, and suppress the other.

[Again],

It is impossible for us to behold the divine works with coldness or indifference, or to survey so many beauties without a secret satisfaction.

ADDISON, N^o 413.

EXPLANATION.—In this paragraph, the two sentences, *to behold the divine works with coldness or indifference*, *to survey so many beauties without a secret satisfaction and complacency*, convey almost the same idea: so you may make choice of which you please.

II.

II. *Suppress the repetition of expressions or sentences not quite synonymous, but which convey the same idea, and choose that among them which has a more PRECISE and DEFINITE SIGNIFICATION, or which is a kind of RECAPITULATION of the others.*

EXAMPLE.

The properties and delicacies of the English are known to few ; it is impossible even for a good wit to understand and practise them, without the help of a liberal education and long reading ; in short, without wearing off the rust which he contracted while he was laying in a stock of learning.

DRYDEN.

EXPLANATION.—In this paragraph, the expression *without the help of a liberal education and long reading*, is more precise and definite than the expression *without wearing off the rust*, &c. and even comprehends it (for a liberal education must wear off the rust contracted at school). Therefore, choose the first expression, and omit the second, in the following manner :

It is impossible to understand and practise the delicacies of the English, without the help of the most liberal education.

[Again],

You know in what state was the French theatre at the time of *P. Corneille*. All was disorder and irregularity : neither taste, nor knowledge of the true beauties of the drama : the authors as ignorant as the spectators ; most of the pieces extravagant and destitute of probability ; without moral, without character : the language still
more

more defective than the representation, of which jokes and low puns were the principal ornaments. In short, all the rules of the dramatic art, those even of decency and order, were violated.

RAINE.

EXPLANATION.—In this paragraph, from the words *all was in disorder*, &c. to the word *ornaments*, is expressed what were the faults of the French theatre when *P. Corneille* began to write. The last sentence, *in short all the rules*, &c. is a recapitulation of the above exposition of faults. So, in suppressing the exposition, and taking the recapitulation, the paragraph will be compressed in the following manner:

In the time of P. Corneille, all the rules of the dramatic art, those even of decency and order, were violated.

III. *Suppress the repetition of ATTRIBUTES, whether synonymous or not, if they express an enumeration of actions, and in their stead put a GENERAL attribute.*

EXAMPLE.

O SOLITUDE ! romantic Maid,
Whether by nodding tow'rs *you tread*,
Or climb the Andes' clifted side,
Or by the Nile's coy source *abide*,
Or, starting from a half-year's sleep,
 From Hecla *view* the thawing deep,
Or Tadmor's marble wastes *survey*,
Or in yon roofless cloister *play*;
 THEE, fond Nymph ! AGAIN I WOO,
 And again thy steps pursue.

GRAINGER.

} Solitude,
 }
 }
 } wherever
 } you are,
 }
 }
 } I again
 } woo thee.

EXPLANATION.

EXPLANATION.—Though the above paragraph, if analysed according to our first rule, will be reduced to the general sentence on the margin, viz. *O Solitude, wherever you are, I again woo thee*; yet, if you wish to express the actions enumerated by the attributes *tread, climb, abide, view, survey, play*, find either among them or in your mind a general attribute which imply them all. For instance, take the general attribute *inhabit*, and put in the accusative case all the inhabited objects. Then the compression of your paragraph will be as follows:

O Solitude, whether you inhabit tow'rs, the Andes, Hecla, Tadmor's wastes, yon cloister, or near the source of the Nile, I again woo thee.

IV. *Suppress the repetition of the same idea expressed both*
NEGATIVELY *and* POSITIVELY.

(The positive expression had better be chosen, as it is almost always the more definitive and clear).

EXAMPLE.

WHAT I had the honour of mentioning to your Lordship, some time ago, in a conversation, *WAS* not any thought just then started by accident or occasion, but the result of long reflexion.

SWIFT.

EXPLANATION.—In this paragraph, the expression, *was not any thought just then started by accident or design*, is negative, and certainly less definite than the positive expression, *was the result of long reflexion*. So, in suppressing the first, the compression of your paragraph will be as follows:

What I mentioned to your Lordship was the result of long reflexion.

DIRECTION.

DIRECTION THE THIRD.

Suppress PARTICULARS, that is, the adventitious details which are only intended to explain particular circumstances. Consequently,

I. *Suppress the* SECONDARY ADJUNCTS. (For Secondary Adjuncts, vide Preliminary Explanations, Sect. IV.)

EXAMPLE.

^a IF IMPUDENCE HAD ^b as much EFFECT IN } THE FORUM AND IN THE TRIAL OF CAUSES,	^a In what case would he yield?
^b as audacity has in the country and desert } — places; THEN, IN THIS CAUSE, <i>WOULD</i>	^b How much effect?
A. CÆCINA <i>YIELD</i> no less TO THE IMPUDENCE OF SEX. ÆBUTIUS, ^c than he yielded } to his audacity in employing force. (*)	^c How would he yield?

EXPLANATION.—According to our first rule, the analysis of the above paragraph is as follows:

A. Cæcina would yield to the impudence of S. Æbutius,
 (How would he yield?) *no less than he yielded to his audacity,*
 (IN WHAT CASE would he yield?) *if impudence had effect in the forum*
 (HOW MUCH effect?) *as much as audacity has effect in the country and desert places.*

This

(*) "SI (quantum in agro locisque desertis audacia potest, tantum) IN FORO ATQUE IN JUDICIIS IMPUDENTIA VALERET; (non minus nunc in causa) CEDERET A. CÆCINA SEX. ÆBUTII IMPUDENTIÆ, quàm tum in vi facienda cessit audaciæ."

CICERO.

This being done, it may be easily seen that the adjunct of *quality* How? and the other of *quantity* How much? are but secondary. Therefore, in suppressing them, your paragraph will be compressed nearly thus:

If audacity, which prevailed in desert places, had effect in the forum, A. Cæcina would yield again to the impudence of S. Æbutius. ()*

OBSERVE,—Though the adjuncts of restriction which express a condition, are not to be considered as secondary, yet when they are employed to express only by *what means*, or *how*, they may be suppressed. Such is the case in the above example; for, the conditional expression *if the audacity which prevails in desert places had effect in the forum*, seems only intended to specify by *what means*, or *how* A. Cæcina might yield to the impudence of S. Æbutius. Then compress further the abridged paragraph thus:

A. Cæcina certainly will not yield in the forum as he did in desert places to the audacity of Sex. Æbutius. (+) Or,

Will A. Cæcina yield in the forum to the impudence of Sex. Æbutius, as he yielded in the country? (‡)

N. B. When a conditional adjunct is suppressed, the principal sentence must be put in the future tense, and must either express a negation or a doubt, as in the above example.

OBSERVE, 2dly,—It happens often that, by the figure which is called *metonymy*, and so usual in all authors, a secondary adjunct either of *motive* or *cause* is expressed as the principal subject of the sentence; in this case re-establish the direct construction, and suppress what then will express but a secondary adjunct of *motive* or *cause*.

(*) "Si agrorum audacia valeret in foro, A. Cæcina cederet iterum Sex. Æbutii impudentiæ."

(+) "A. Cæcina non cedit in foro S. Æbutii impudentiæ ut cessit in agro."

(‡) "Cedetne A. Cæcina nunc in foro S. Æbutii impudentiæ ut cessit in agro?"

EXAMPLE.

The curiosity, entertained by all civilized nations, of enquiring into the exploits and adventures of their ancestors, commonly excites a regret that the history of remote ages should always be so much involved in obscurity, uncertainty, and contradiction. HUME's Hist.

EXPLANATION.—In the above paragraph the direct construction is, "All civilized nations regret that the history of remote ages should be involved in obscurity, (WHY?) on account of the curiosity entertained by them of enquiring into the exploits and adventures of their ancestors." So, in suppressing here the second sentence, which, by direct construction, is become but a secondary adjunct of *motive*, the compression of the paragraph will be :

All civilized nations regret that the history of their ancestors should be involved in obscurity.

II. *Suppress what particularizes the necessary EFFECTS of specified causes.*

EXAMPLE.

¹ Calypso could not be comforted for the departure of Ulysses : ² in her grief she found herself unhappy by being immortal. ³ Her grotto no longer echoed with the sweet music of her voice ; ⁴ the nymphs who attended her dared not speak to her. ⁵ She often walked alone on the flowery turf, with which an eternal spring surrounded her island ;
but

but ⁶ these beautiful scenes, far from alleviating her sorrow, did but recall to her the sad remembrance of Ulysses, whom she there had seen so many times with her. ⁷ She often stood motionless on the sea-shore, which she watered with her tears, ⁸ and was continually turned towards the part where the ship of Ulysses, ploughing the waves, had disappeared from her eyes.

EXPLANATION.—In this paragraph, the first sentence expresses a general cause of all the particular effects which are enumerated in the other sentences. For it is because *Calypso could not be comforted for the departure of Ulysses*, that 1°, *she found herself unhappy*; 2°, *that her grotto no longer echoed*, &c. 3°, *that the nymphs dared not to speak to her*; 4°, *that she often walked alone*; 5°, *that she often stood motionless*, &c. So, in suppressing here what particularises those effects or consequences, easily to be inferred from the general specified cause, the paragraph will be compressed thus:

Calypso could not be comforted for the departure of Ulysses.

III. *Suppress what particularizes the clear CAUSES of a specified effect.*

EXAMPLE.

Telemachus resembled *Ulysses*; ^a he had his }
 sweet and noble aspect, with his stature and } ^a Why?
 majestic port, &c. }

EXPLANATION.—In this paragraph, the expressions, “he had his sweet and noble aspect,” “his stature and majestic port,” particularize the CAUSES why *Telemachus resembled Ulysses*. But as those causes may be easily conceived in the expressed effect, compress your paragraph by stating only that effect, thus:

Telemachus resembled Ulysses.

IV. *Suppress REDUNDANT expressions, viz. those which deviate either from the SIMPLICITY or from the UNITY of the subject; such as multiplied comparisons, incidental reflexions, &c.*

OBSERVE,—The best authors, which alone we intend by our method to abridge, know too well how to avoid those faults of style above described: yet, as in the most safe models for imitation are unfortunately to be found, now and then, some blemish of this kind, (*) *quas humana parum cavit natura*, the above direction may perhaps not be without its use.

We do not give here particular examples of suppressed redundancies, as we reserve them for the Second Part of the Work. As an instance, we might

(*) To prove that even the greatest writers are not exempt from the above faults, let us give an example from *Fénelon*. It is very remarkable, because it is at the moment that this great writer is advising authors to avoid redundancy, that he himself falls into the same error. We here quote his passage:

“On ne se contente pas de la simple raison, des graces naïves, du sentiment le plus vif, qui font la perfection réelle. On va un peu au-delà du but par amour-propre: on ne fait pas être sobre dans la recherche du beau: on ignore l'art de s'arrêter tout court en-deçà des ornemens ambitieux. Le mieux, auquel on aspire, fait qu'on gâte le bien, dit un proverbe Italien. On tombe dans le défaut de répandre un peu trop de sel, & de vouloir donner un goût trop relevé à ce qu'on assaisonne. On fait comme ceux qui chargent une étoffe de trop de broderie.”

In this paragraph he repeats again and again the same idea, without rendering it clearer or more striking. He employs successively a proverb, several comparisons, taken from *salt, high-seasoned dishes, stuffs too much embroidered*, to give the same warning, viz. that of avoiding redundancies, and to say what Horace expresses in one verse, viz.

“*Denique sit quodvis simplex duntaxat et unum.*”

might mention *Shaftesbury's* passage of the Enquiry concerning Virtue, so strongly criticized by Dr. *Blair* for the redundancy and superfluity of words, which embarrasses and perplex the sense. We entertain no doubt that our Readers, after this example, and some others of the same kind, will think with us, that there are few authors whose works might not either be corrected or improved, by being abridged.

THIRD RULE.

“With the compressed parts of the Paragraph make your Abridgment, according to the following directions.”

DIRECTION THE FIRST.

To form a compact abridgment, take the subject, attribute, or the principal sentence, and primary adjuncts of the prepared paragraph. (Vide Examples of *compact Abridgments*, in the following pages, and in the Second Part).

DIRECTION THE SECOND.

To form a less compact abridgment, besides the subject, attribute, or principal sentence, and primary adjuncts, take some of the most specific secondary adjuncts. (Vide Examples of *less compact Abridgments*, in the following pages, and in the Second Part).

OBSERVE.

OBSERVE,—Whatever paragraph is not compressible, cannot be abridged. Such are those which contain axioms, proverbs, maxims, and general truths or sentences.

EXAMPLE.—*He who feareth all, striketh at all.*

EXPLANATION.—In the above paragraph, containing a proverb, *he* is the subject: *who fear all*, is the primary adjunct of the subject: *strike* is the attribute: *at all*, is the primary completive adjunct of the attribute *striket*. Therefore, as there is no secondary adjunct in this paragraph, it cannot be compressed by the second rule, and consequently cannot be abridged by the third.

Again,—*The whole is greater than each of its parts.*

EXPLANATION.—In this paragraph, containing an axiom, *the whole* is the subject: *is greater*, is the attribute: *than each of its parts*, is the primary completive adjunct of the attribute. Therefore, as there is nothing in this paragraph which can be compressed, it cannot be abridged.

Again,—*To be ever active in laudable pursuits, is the distinguishing characteristic of a man of merit.*

EXPLANATION.—In this maxim, *to be ever active in laudable pursuits* is the subject; and no word can be suppressed in it, without entirely changing the sense of the sentence: *is the distinguishing characteristic of a man of merit*, is the attribute, and there is no secondary adjunct to be suppressed in it (unless it be the word *distinguishing*, which perhaps might be suppressed, without changing the sense of the paragraph). Therefore it cannot be abridged.

The reason why paragraphs not compressible cannot be abridged, seems to be pretty clear. For what is an abridgment? It is but the compression of a thought; therefore, a thought which cannot be compressed, cannot be abridged.

EXAMPLES

EXAMPLES OF ABRIDGMENTS,

ACCORDING TO THE FOREGOING RULES.

EXAMPLE I.

** *If, Conscript Fathers, I have any ABILITIES, and I am sensible they are but small; if, by pleading often, I have acquired any merit as a speaker; if I have derived any knowledge from the study of the liberal arts, which have ever been my delight, * A. LICINIUS MAY JUSTLY CLAIM THE FRUIT OF ALL. *** For (looking back upon past scenes, and calling to remembrance the earliest part of my life, I find) it was he who prompted me first to engage in a course of study, and directed me in it.*

CICERO PRO ARCHITA.

* *A. Licinius may justly claim the fruit of my abilities, &c.* ** *In what case?* *** *Why?*

PREPARATIVES FOR THE ABRIDGMENT.

BY THE FIRST RULE.—The analysis of this paragraph is, as by the memorandum above, viz. * *A. Licinius may justly claim the fruit of my abilities, &c.* is the principal sentence, since all the other sentences refer to it.

** *If I have any abilities, &c. if, by pleading, &c.* expresses in WHAT CASE *A. Licinius may claim the fruit of my abilities, viz. If I have any.*

*** *For (looking back, &c.) it was he who prompted me first, &c.* is a subordinate sentence, which determines the signification of the attribute *may claim*, and expresses the motive or the reason WHY *A. Licinius may claim the fruit of all my abilities, viz. because he prompted and directed me first.*

BY THE SECOND RULE.—The compression of the above paragraph will be as follows, viz. 1st, The enumeration of objects, *abilities, merit, knowledge*, will be suppressed, and the general word *abilities* will stand in its stead.—2dly, The enumeration of conditions, viz. *If I have any, if I have acquired, if I have derived, &c.* is to be suppressed, and only the general condition, *if I have any*, is to stand.—3dly, The expression (*looking back upon past scenes...*) will be entirely suppressed, as it is but a secondary adjunct of *energy*, relating to the attribute *prompted*, and only intended to make more sure what is affirmed by the assertion, *be prompted me*. Then

BY THE THIRD RULE—The abridgment will be nearly as follows, viz.

COMPACT ABRIDGMENT.

A. Licinius may justly claim the fruit of all my small abilities.

LESS COMPACT ABRIDGMENT.

A. Licinius may justly claim the fruit of all my small abilities, for he prompted me first to a course of study, and directed me in it.

EXAMPLE II.

If my tongue, then formed and animated by him, has ever been the means of saving any, * I AM certainly BOUND, by all the ties of gratitude, ** TO EMPLOY IT IN THE DEFENCE OF HIM WHO HAS TAUGHT IT TO ASSIST AND DEFEND OTHERS. (^a And though his genius and course of study are very different from mine, let no one be surprised at what I advance: for I have not bestowed the whole

whole of my time to study of eloquence; and besides, all the liberal arts are nearly allied to each other, and have, as it were, one common bond of union).

CICERO PRO ARCHITA.

* *I am bound*

** *To do what?*

PREPARATIVES FOR THE ABRIDGMENT.

BY THE FIRST RULE.—The analysis of this paragraph is, as by the memorandum above, viz. * *I am bound*, is the principal sentence, for all the rest of the paragraph refers to it.

** *To employ my tongue in the defence of him who has taught it to assist and defend others*, is the completive adjunct of the principal sentence, *I am bound*, &c. and expresses TO WHAT, OR TO DO WHAT *I am bound*.

* *And though his genius and course of study*, &c. is an incidental reflexion, for it does not relate directly to the principal sentence.

BY THE SECOND RULE.—1st, Suppress *If my tongue, formed and animated by him, has ever been the means of saving any*, since it is a secondary adjunct, which may be easily supplied. Such is also the expression, *by all the ties of gratitude*; therefore suppress it. 2dly, Suppress * *and though his genius and study were very different from mine*, &c. for it is an incidental reflexion, and only a kind of answer to an objection which might possibly be made against what has been said in the principal sentence. The objection is this: *How could A. Licinius form an orator, since he was a poet?* Cicero obviates it, by saying that *all liberal arts are nearly allied to each other*.

BY THE THIRD RULE.—The abridgment will be as follows:

COMPACT ABRIDGMENT.

I am certainly bound to defend him who has taught me to defend others.

H

LESS

LESS COMPACT ABRIDGMENT.

I am bound by all the ties of gratitude to defend him who, though a Poet by profession, has taught me how to defend others; for all the liberal arts are nearly allied to each other.

EXAMPLE III.

(*** Left it should appear strange, that, in a legal proceeding, and a public cause, before an excellent Prætor, the most impartial Judges, and so crowded an assembly, I lay aside the usual style of trials, and introduce one very different from that of the Bar); * I MUST BEG TO BE INDULGED IN THIS LIBERTY, (** which, I hope, will not be disagreeable to you, and which seems indeed to be due to the defendant): *that* (whilst I am pleading for an excellent Poet and a man of great erudition, before so learned an audience, such distinguished patrons of the liberal arts, and so eminent a Prætor), *you would allow me to enlarge with some freedom on learning and liberal studies; (and to employ an almost unprecedented language) for one who (by reason of a studious and inactive life) has been little conversant in dangers and public trials.*

CICERO PRO ARCHITA.

* *I must beg to be indulged in that liberty.*** *What liberty?**** *Why?*

PREPARATIVES FOR THE ABRIDGMENT.

By the FIRST RULE.—The analysis of this paragraph is, as by the memorandums above, viz. * *I must beg to be indulged in that liberty*, is the principal sentence, since all the others refer to it.

** *Which I hope*, &c. is the subordinate sentence, which modifies the noun *liberty*, and expresses IN WHAT liberty I must beg to be indulged.

*** *Left it should appear strange that*, &c. is a subordinate sentence, which determines the signification of the attribute *I must beg*, &c. and expresses the motive or the reason WHY *I must beg to be indulged in this liberty*.

By the SECOND RULE.—The compression of the above analysed paragraph will be as follows, viz. Suppress, 1st, *** *Left it should appear strange that*, &c. as it is only a secondary adjunct of *motive*. Suppress, 2dly, the incidental reflexion, *which I hope*, &c.—3dly, the secondary adjunct, *whilst I am pleading*, &c.—4thly, the repeated expression, *and employ an almost*, &c.—5thly, the adjunct, *For one who has been little conversant in dangers and public trials*: it conveys only secondary ideas, viz. FOR WHOM and WHY I beg to enlarge on learning.

By the THIRD RULE.—The abridgment will be as follows:

COMPACT ABRIDGMENT.

I must beg that you would allow me, in this trial, the liberty of enlarging a little on learning and liberal studies.

LESS COMPACT ABRIDGMENT.

I beg that you would allow me to enlarge, with some freedom, on the liberal studies, whilst I am pleading for a man who, by reason of his studious life, is but little conversant with dangers and public trials.

EXAMPLE IV.

^a Though I am apprehensive, Conscrip Fathers, it may seem a reflexion on a person's character to discover any signs of fear, when he is entering on the defence of so brave a man, and particularly unbecoming in me, that when *T. Annius Milo* himself is more concerned for the safety of the State than his own, I should not be able to maintain an equal greatness of mind in pleading his cause; yet I must own,

* THE UNUSUAL MANNER IN WHICH THIS NEW KIND OF TRIAL IS CONDUCTED, STRIKES ME WITH A KIND OF TERROR, ^b while I am looking around me, in vain, for the ancient usages of the forum, and the forms that have been hitherto observed in our courts of judicature. Your bench is not surrounded with the usual circle; nor is the crowd such as used to surround us. ^c For the guards you see planted before all the temples, however intended to prevent all violence, yet strike the orator with terror: so that, even in the forum, and during the trial, though attended with an useful and necessary guard, I cannot help being under some apprehensions; at the same time, I am sensible they are without foundation. ^d Indeed, if I imagined it was stationed there in opposition to *Milo*, I should give way, Conscrip Fathers, to the times; and conclude there was no room for an orator, in the midst of such an armed force.

** BUT THE PRUDENCE OF POMPEY, A MAN OF SUCH
DISTIN-

DISTINGUISHED WISDOM AND EQUITY, BOTH CHEERS AND RELIEVES ME; ' whose justice will never suffer him to leave a person exposed to the rage of the soldiery, whom he has delivered up to a legal trial; nor his wisdom, to give the sanction of public authority to the outrages of a furious mob. ' Wherefore those arms, those centurions and cohorts, are so far from threatening me with danger, that they assure me of protection; they not only banish my fears, but inspire me with courage, and promise that I shall be heard, not merely with safety, but with silence and attention.

CICERO PRO MILONE.

* *This unusual manner of trial strikes me with terror.*

** *But the prudence, wisdom, and equity of Pompey, cheer and relieve me.*

PREPARATIVES FOR THE ABRIDGMENT.

BY THE FIRST RULE.—The analysis of this paragraph is, as by the memorandum above, viz. * *This unusual manner of trial strikes me with terror*, is the principal sentence, since all the others refer to it.

** *But the prudence, wisdom, and equity of Pompey, cheer and relieve me*, is the subordinate sentence, and the primary adjunct of the principal sentence. It qualifies the terror which strikes me, and expresses that it is a *terror* joined to some cheerfulness and relief.

All the other sentences are but secondary adjuncts, as will be explained in the following compression.

BY THE SECOND RULE.—The compression of the above analysed paragraph will be as follows, viz. Suppress, 1st, * *Though I am apprehensive, Conscript Fathers, it may seem a reflexion on a person's character to discover any signs of fear, &c.* for it is an adjunct of energy or quantity, and only intended to express HOW FAR, OR NOTWITHSTANDING WHAT, *this unusual manner of trial strikes me with terror.*

2dly, Sup-

2dly, Suppress ^b *While I am looking around me, in vain, for the ancient usages of the forum, &c. Your bench is not surrounded with the usual circle, &c.* It is a secondary modificative adjunct of *usual manner*, and only intended to explain what is that unusual manner of trial which *strikes me*.

3dly, Suppress ^c *For these guards you see planted before all the temples strike the orator with terror, &c.* It is a repetition of what is affirmed in the principal sentence, and only intended to express with more energy the sentiment of the conceived fear.

4thly, Suppress ^a *Indeed, if I imagined it was stationed there in opposition to Milo, I should give way to the times; and, &c.* It is an incidental reflexion. It shews, in another manner, how unpleasing and uncertain is my situation, and that of my client.

5thly, Suppress ^e *Whose justice will never suffer, &c. nor his wisdom give sanction, &c.* It is only a secondary adjunct which explains the *reason* why the wisdom and equity of Pompey cheer and relieve me.

6thly, Suppress ^f *Wherefore those arms, those centurions, and cohorts, &c.* It expresses the clear effects, and the necessary consequence of my being relieved by the prudence of Pompey. It is because he is *prudent*, that those arms *assure me, &c. inspire me with courage.*

BY THE SECOND RULE—The abridgment will be as follows :

COMPACT ABRIDGMENT.

Though this unusual and hostile manner of trial strikes me with terror, yet the distinguished prudence, wisdom, and equity of Pompey, cheer and relieve me.

LESS COMPACT ABRIDGMENT.

Though I ought not to shew any fear in pleading for so brave a man as Milo, yet I must own, that this unusual manner of trial, all those guards, strike me with terror; but the distinguished prudence of Pompey cheers and relieves me,
whilst

whilst it promises me that I shall be heard not merely with safety, but with silence and attention.

EXAMPLE V.

(** Well do I know to what length the timidity goes of such as are candidates for public offices, and how many anxious cares and attentions a canvass for the Consulship necessarily carries along with it. On such an occasion, we are afraid not only of what we may openly be reproached with, but of what others may think of us in secret. The slightest rumour, the most improbable tale that can be devised to our prejudice, alarms and disconcerts us. We study the countenance and the looks of all around us).

(*** For nothing is so delicate, so frail and uncertain, as the public favour. Our fellow-citizens not only are justly offended with the vices of candidates, but even, on occasion of meritorious actions, are apt to conceive capricious dis- gusts).

(* Is there then the least credibility that) MILO (after having so long fixed his attention on the important and wished-for day of election), WOULD DARE TO HAVE ANY THOUGHTS OF PRESENTING HIMSELF BEFORE this august assembly of THE PEOPLE, AS A MURDERER and assassin, with his hands embued in blood?

CICERO PRO MILONE.

* Milo would not dare to present himself before the people as a murderer.

** WHY not credible?

*** WHY not? (again).

PRE-

PREPARATIVES FOR THE ABRIDGMENT.

BY THE FIRST RULE.—The analysis of this paragraph is, as by the memorandums above, viz. * *Milo would not dare to present himself before the people as a murderer, &c.* is the principal sentence, since all the rest of the paragraph refers to it.

** *Well do I know to what length the timidity goes of such as are candidates, &c.* are subordinate sentences, which express the reason WHY *it is not credible that Milo*, being a candidate for the Consulship, *would present himself before the people as a murderer.*

*** *For nothing is so delicate, so frail, and uncertain, as the public favour, &c.* are subordinate sentences, which express the reason WHY *the timidity of a candidate goes to that length of consciousness.*

BY THE SECOND RULE.—1st, Suppress, *Is there the least credibility that,* as it is a secondary adjunct of energy.

2dly, Suppress the expression, *Affassin with his hands embrued in blood,* as it is the repetition of what is expressed by the word *murderer.*

3dly, Suppress both the secondary adjuncts of *motive*, viz. ** *Well do I know, &c.* and *** *For nothing is so delicate, &c.* Then

BY THE THIRD RULE—The abridgment will be as follows:

COMPACT ABRIDGMENT.

Milo would not certainly dare to present himself before the people, as a murderer.

LESS COMPACT ABRIDGMENT.

Would Milo, on the important and wished-for day of election, present himself, as a murderer, before the people, whose favour is so frail and uncertain?

EXAMPLE

EXAMPLE VI.

HEALTH, ^a most venerable of the Powers of Heaven !
 WITH THEE ** *MAY* * THE REMAINING PART OF MY
 LIFE *BE PASSED* ! ^b nor do thou refuse to bless me with
 thy residence. *** *For* ^c whatever there is of beauty or
 pleasure in wealth, in descendants, or in sovereign com-
 mand, the highest summit of human enjoyment ; or in
 those objects of desire which we endeavour to chace into
 the toils of love ; whatever delight, or whatever solace is
 granted by the Celestials to soften our fatigues ; ^d in thy
 presence, thou Parent of Happiness, all those joys spread
 out and flourish ; ^e in thy presence blooms the spring of
 pleasure, and ^f *without thee no man is happy.*

RAMBLER, N^o 48.

* *Health, the remaining part of my life* ** *may be passed with thee.* *** *Why ?*

PREPARATIVES FOR THE ABRIDGMENT.

BY THE FIRST RULE.—The analysis of this paragraph is, as by the memo-
 randum above, viz. * *Health, the remaining part of my life may be spent with*
thee, is the principal sentence.

** *For* ^c *whatever there is of beauty, &c.* ^e *whatever delight, &c.* are subor-
 dinate sentences, which express the motives or the reasons WHY I wish that
my life may be passed with Health.

BY THE SECOND RULE.—^a *Most venerable of the Powers of Heaven* (as a
 secondary adjunct which modifies *health*), must be suppressed.—^b *Nor do*
thou refuse to bless me with thy residence, being a kind of repetition of the
 preceding sentence, *with thee my life may be passed*, must be suppressed also.

I

** *For*

** For *whatever*, &c. being a secondary adjunct, must be suppressed. But, in a less compact abridgment, you may compress it as follows :

Suppress the sentences *“whatever there is of beauty or of pleasure.....”* *“Whatever delight.....”* being only an explanation and enumeration of *all joys which spread out with health*.—Suppress, *“in thy presence all joys spread out and flourish”*, and *“in thy presence blooms the opening of pleasure”*, as implied in the general following expression, *without thee no man is happy*. Then,

BY THE THIRD RULE—The abridgment will be as follows :

COMPACT ABRIDGMENT.

Health, with thee may the remaining part of my life be passed!

LESS COMPACT ABRIDGMENT.

Health, with thee may the remaining part of my life be passed! for without thee no man is happy.

OR,

Health, do not refuse to bless me with thy residence; for it is only in thy presence that all joys spread out and flourish.

EXAMPLE VII.

** Of law there can be no less acknowledged, than that HER SEAT IS THE BOSOM OF GOD, HER VOICE THE HARMONY OF THE WORLD: *** All things in Heaven and earth do her homage; ^a the very least, as feeling her care; and the greatest, as not exempted from her power: both angels, and men, and creatures of what condition
foever,

foever, though each in different fort and manner, yet all with uniform consent, admiring her as the mother of their peace and joy.

HOOKE, Eccl. Pol.

* *Her seat is the bosom of God, Her voice the harmony of the world.* ** Really? *** How?

PREPARATIVES FOR THE ABRIDGMENT.

BY THE FIRST RULE.—The analysis of this paragraph is, as by the memorandum above, viz. * *Her seat is the bosom of God, Her voice the harmony of the world*, is the principal sentence.

** *Of law there can be no less acknowledged than that*, is an adjunct of ENERGY, which is intended only to make more sure what is affirmed in the principal sentence, viz. that REALLY *the seat of law is the bosom of God, &c.*

*** *All things in Heaven and earth do her homage, &c.* expresses the necessary consequences and clear effects of what is affirmed in the principal complex sentence. (It is because *the seat of law is the bosom of God, and her voice the harmony of the world*, that *all things in Heaven and earth must do her homage, &c.*)

BY THE SECOND RULE.—The compression of the paragraph will be as follows: 1st, Suppress, *of law there can be no less acknowledged than that*, as it is but a secondary adjunct.

2dly, Suppress the sentence *all things in Heaven and earth do her homage*, as a secondary-adjunct, and a kind of repetition of what is expressed, by its causes, in the principal sentence. But, in a less compact abridgment, compress this adjunct thus: Retain this sentence, *all things in Heaven and earth do her homage*, and suppress all that follows it, viz. * *the very least as feeling her care, &c.* as it is a secondary adjunct, only intended to specify and express more particularly HOW OR BY WHAT MEANS *all things in Heaven and earth do her homage*. Then,

BY THE THIRD RULE.—The abridgment will be as follows:

COMPACT ABRIDGMENT.

The seat of law is the bosom of God; her voice, the harmony of the world.

LESS COMPACT ABRIDGMENT.

The seat of law of law is the bosom of God; her voice, the harmony of the world. All things in Heaven and earth admire her as the mother of their peace and joy.

EXAMPLE VIII.

The same * MEN who, in the heat of contention, do hardly either speak or give ear to reason, **** being, after sharp conflicts, retired to a calm remembrance of their former proceedings; the causes that brought them into quarrel, the course which their striving affections have followed, and the issue whereunto they are come, ** MAY, peradventure, *** as troubled waters, in small time, of their own accord, by certain easy degrees, SETTLE THEMSELVES AGAIN; and so RECOVER that CLEARNESS OF WELL-ADVISED JUDGMENT ^a whereby they shall stand at the length indifferent both to yield and admit any reasonable satisfaction, where before they could not endure with patience to be gainsaid. HOOKER'S Eccl. Pol.

* Men ** may recover the clearness of judgment. *** How? **** By what means?

PREPARATIVES FOR THE ABRIDGMENT.

BY THE FIRST RULE.—The analysis of the paragraph is, as by the memorandum above, viz. * Men is the subject, since all the rest refers to it. *The same who, in heat of contention, do hardly either speak or give ear to reason*, is a modification of the subject: it expresses *what sort of men* are meant.

** May

*** May settle themselves again, and recover that clearness of well-advised judgment, are the complex attributes.*

**** As troubled water, in small time, &c. is an adjunct of manner. It expresses how men, after the heat of contention, may recover the clearness of well-advised judgment.*

***** Being, after sharp and bitter conflicts, retired to a calm remembrance of all their former proceedings, &c. is an adjunct of means; for it expresses BY WHAT MEANS men, after heat of contention, may recover the clearness of well-advised judgment.*

By the SECOND RULE.—The compression of the paragraph will be as follows: Suppress the modification of the subject, viz. *The same who, in heat of contention, do hardly either give ear to reason*, as it expresses a secondary idea, implied in the attributes *settle again* and *recover*. Or, in a less compact abridgment, compress this modification thus: Instead of expressing, as above, the effects of passion or anger, express only its cause, which is *contention*, and say, *Men, after the heat of contention, &c.*

Suppress the adjunct of MANNER **** as troubled water.....* and the adjunct of MEANS ***** being, after sharp and bitter conflicts.....* as they are both secondary.

2dly, Suppress the circumlocution, *whereby they shall stand at length indifferent.....* and put instead of it the general expression *to stand impartial*, or the word *impartial*. Then

By the THIRD RULE—The abridgment will be as follows:

COMPACT ABRIDGMENT.

Men, after contention, may recover the clearness of a well-advised judgment, and become impartial.

LESS COMPACT ABRIDGMENT.

Men, after contention, being retired to a calm reflexion, may, as troubled water, settle themselves again, and recover the clearness of a well-advised and impartial judgment.

EXAMPLE

EXAMPLE IX.

*** OF MAN'S FIRST DISOBEDIENCE, ^d *and the fruit*
Of that forbidden tree, ^e *whose mortal taste*
 Brought death into the world, and all our woe,
 With loss of Eden, ^e *till one greater man*
 Restore us, and regain the blissful seat,
 ** SING, heavenly * MUSE, ^a *that on the secret top*
Of Oreb, or of Sinai, didst inspire
That shepherd, who first taught the chosen seed,
In the beginning how the heav'ns and earth
 Rose out of Chaos.....PARADISE LOST, b. 1st.

* *Muse*** *Sing**** *Of man's first disobedience.*

PREPARATIVES FOR THE ABRIDGMENT.

BY THE FIRST RULE.—The analysis of this paragraph will be, as by memorandum above, viz. * *Muse*, (^a *that on the secret top of Oreb.....*) is the subject. ** *Sing*, is the attribute. *** *Of man's first disobedience*, is the completive adjunct of the attribute.

BY THE SECOND RULE.—Compress the subject of this paragraph thus: Suppress the circumlocution, ^a *that on the secret top of Oreb, or of Sinai, didst inspire that shepherd*, and put in its stead the proper and direct word implied by it, viz. *of Moses*. (*Moses* is that shepherd who was inspired by the *Muse* on *Oreb*.) Compress the completive adjunct, *** *of man's first disobedience, and the fruit of that forbidden tree.....* thus. Let the first expression remain, *of man's first disobedience*, and suppress the second, *and the fruit of that forbidden tree, whose mortal taste, &c.* which is implied in the first expression, as the cause is implied in the effect: for *man's first disobedience* supposes *the fruit of the forbidden tree*. But, in a less compact abridgment, you may compress that secondary adjunct thus: Suppress the circumlocution, ^b *whose mortal taste brought death into the world, and, &c.* and put in its stead the general word
fatal.

fatal. (Vide p. 31.) Suppress the circumlocution, ‘*till one great man restore us, and regain the blissful seat*, and in its stead put the direct expression, *till restored by Christ*. Then

BY THE THIRD RULE—The abridgment will be as follows:

COMPACT ABRIDGMENT.

Muse of Moses, sing of man's first disobedience.

LESS COMPACT ABRIDGMENT.

Muse, that didst inspire Moses, sing, from Oreb, of man's first disobedience, and the fruit so fatal to us till restored by Christ.

EXAMPLE X.

.....Or ^a *if* SION-HILL
Delight thee more, and Siloa's brook that flow'd
 Fast by the oracle of God; * I THENCE
 ** *INVOKE* THY AID to my advent'rous song,
^b That with no middle flight intends to soar
 Above th' Aonian mount, while it pursues
 Things unattempted yet in prose or rhyme.

* *I* ** *invoke thy aid from Sion Hill.* *** *In what case?*

PREPARATIVES FOR THE ABRIDGMENT.

BY THE FIRST RULE.—The analysis of this paragraph is, as by the memorandum above, viz. * *I* is the subject, since all the rest refers to it.

** *Invoke thence thy aid*, is the attribute.

*** *If Sion-Hill delight thee more*.....is an adjunct of restriction. It expresses IN WHAT CASE I invoke the Muse, from *Sion-Hill and Siloa's brook*, viz. *If it delight thee more*.

By

BY THE SECOND RULE—The compression is as follows:

Suppress the circumlocution, *“That with no middle flight intends to soar.....”* which expresses the quality of *my song*, and put instead of that circumlocution the general expression, *very sublime*.

Suppress, *“And Siloa’s brook that flow’d fast by the oracle of God,”* as it is a repetition of the same idea already expressed by the word *Sion-Hill*; for, by the Muse who might be delighted with *Sion-Hill*, is meant the same that might be delighted with *Siloa’s brooks*. But, as those two expressions are circumlocutions which stand for the direct expressions, put that direct expression instead of the circumlocution, *Muse of David*. Then

BY THE THIRD RULE—The abridgment will be as follows:

COMPACT ABRIDGMENT.

Or Muse of David, I invoke thee to my song.

LESS COMPACT ABRIDGMENT.

Or, if Sion-Hill delight thee more, I thence invoke thy aid to my advent’rous and sublime song. ()*

EXAMPLE

(*) The two first paragraphs of *Milton’s Paradise Lost*, abridged as above, if joined together, may perplex, in no small degree, a foreigner or a common grammarian; for it is generally known that the disjunctive particle *or*, when not employed in the sense of the adverbs *otherwise* or *else*, must always connect sentences having either the same subject or the same attribute, or both. (The same subject; as, *I play, OR I dance*. The same attribute; as, *If I COULD play, OR he COULD sing*. The same subject and the same attribute. Ex. *We intend to play, OR to dance*). Such is not the case with the two paragraphs in question. In the first sentence, *Muse, that, &c. sing from Oreb of man’s disobedience*, the subject is *Muse*; the attribute is *sing*. In the second, *Or if Sion-Hill delight thee more, I thence invoke thee, &c.* the subject is *I*; the attribute is *invoke*.—Those two sentences being joined together, and expressed in prose would perhaps be more correct, if they had the same attribute, *invoke*. Ex. *Muse, I invoke thee from Oreb, to sing of man’s first disobedience; OR, If Sion-Hill delights thee more, I thence invoke thee*. Without doubt *Milton* had in his mind the words *I invoke*, though he had not expressed them.

We have thought proper to make this remark, not only to justify our abridgment, but moreover to shew how much the art of speaking or writing correctly may be improved by the method which we propose, viz. that of analysing thoughts, and every part of the sentence which expresses them. But, as we are aware that grammars were not made till after great men had spoken or written, what we find in their writings should be looked upon as grammatical.

EXAMPLE XI.

And chiefly * THOU, O SPIRIT, (^a that dost prefer,
 Before all temples, th' upright heart and pure,
 ** INSTRUCT ME, *** for Thou knowest; ^b Thou, from the first,
 Wast present, and with mighty wings outspread,
 Dove-like, sat'st brooding on the vast abyss,
 And mad'st it pregnant: what in me is dark
 ** ILLUMIN, what is low ** RAISE and ** SUPPORT;
 ***** *That* ^c to the height of this great argument
^f *I may assert eternal Providence, and justify the ways of*
 God to man.

* *Thou, O Spirit, that, &c.* ** *instruct me, illumine, &c.* *** *Why?* ***** *To what end?*

PREPARATIVES FOR THE ABRIDGMENT.

BY THE FIRST RULE.—The analysis of this paragraph is, as by the memorandums above, viz. * *Thou, O Spirit, ^a that dost prefer, &c.* is the subject.

** *Instruct me.....* ** *Illumine what in me is dark, ** rise and ** support what is low,* are the complex attributes.

*** *For thou knowest,* is an adjunct of *motive*, expressing the reason WHY I wish to be *instructed, illumined, &c. by the Spirit.* ^b *Thou, from the first, was present, &c.* is an adjunct of *motive* of the incidental attribute *knowest*, and expresses WHY *thou knowest*.

***** *That to the height of this great argument, &c.* is another adjunct of *motive*, expressing not only why, but TO WHAT END, OR FOR WHAT PURPOSE, I wish to be *instructed*.

BY THE SECOND RULE.—The compression of this paragraph will be as follows: Suppress the circumlocution, ^a *That dost prefer before all temples, th' upright heart and pure,* and put in its stead the direct word *holy*, which implies that circumlocution.

K

Suppress

Suppress the enumeration of attributes, viz. *** instruct, ** illumine, ** rise, ** support*, and instead of them all put the general one *instruct me*.

Suppress, **** For thou knowest, Thou from the first wast present*, &c. as an incidental and secondary adjunct of *motive*. Or, in a less compact abridgment, compress it thus: Instead of the circumlocution, *° Thou from the first wast present, and with mighty wings outspread, dove-like, sat'st brooding on the vast abyss, and mad'st it pregnant*, put the direct expression, *Thou assistedst at the creation*.

Suppress, ***** That to the height of this argument*, &c. as it is only a secondary adjunct of *motive*. But, in a less compact abridgment, compress it thus: 1st, Suppress, *° To the height of this great argument*, as a secondary adjunct of *place*. Suppress the repetition of the two almost synonymous attributes, *I may assert eternal Providence*, and *justify the ways of God to man*, and express but one of them. Then,

By the third rule—The abridgment will be nearly as follows:

COMPACT ABRIDGMENT.

Thou, holy Spirit, and creator of all, instruct me in this argument.

LESS COMPACT ABRIDGMENT.

Thou, holy Spirit, who knowest all, and wast present at the creation, instruct me, that in this argument I may justify the ways of God to man.

EXAMPLE XII.

**** That posterity may not be deceived, by the prosperous wickedness of those times of which I write, ° into an opinion, that nothing less than a general combination, and universal apostacy in the whole nation from their religion and*

and allegiance, could, in so short a time, have produced such a total and prodigious alteration and confusion over the whole kingdom; **** *and that the memory of* ^d those who, out of duty and conscience, have opposed that torrent which did overwhelm them, ^e may not lose the recompence due to their virtue; but ^f having undergone the injuries and reproaches of this, ^g *may find a vindication in a better age:* **IT WILL NOT BE UNUSEFUL,

^b FOR THE INFORMATION OF THE JUDGMENT AND CONSCIENCE OF MEN, * TO PRESENT to the world A FULL AND CLEAR NARRATION of the grounds, circumstances, and artifices OF THIS REBELLION; ^a not only from the time since the flame hath been visible in a civil war, but, looking farther back, from those former passages and accidents, by which the seed-plots were made and framed, from whence those mischiefs have successively grown to the height they have since arrived at. CLARENDON'S Hist. of the Rebel.

* *To present a full narration of this rebellion.*

** *Will not be unuseful.*

*** WHY?

**** WHY?

PREPARATIVES FOR THE ABRIDGMENT.

BY THE FIRST RULE.—The analysis of this paragraph is, as by the memorandums above, viz. * *To present to the world a full and clear narration of this rebellion, &c.* is the subject, since all the rest of the paragraph refers to it.

** *Will not be unuseful for the information of the judgment and conscience of men,* is the attribute. It expresses what is affirmed of the subject.

*** *That posterity may not be deceived by the prosperous wickedness of the times, &c.* is an adjunct of motive. It expresses WHY *to present to the world*

K 2

a full

a full and clear narration of the rebellion will not be useless for the information of the JUDGMENT of men.

**** *And that the memory of those, &c. is another adjunct of motive, It expresses WHY to present to the world a full narration will not be useless for the information of the CONSCIENCE of men.*

BY THE SECOND RULE.—The compression of this paragraph will be as follows, viz. Suppress the circumlocution, * *To present to the world a full and clear narration of the grounds, circumstances, and artifices of the rebellion, not only from the time, &c.* and put a definite and direct expression, which may stand for this circumlocution: such as, *a full and clear narration of the rebellion.* Suppress ^a *not only from the time since*, as it is only an explanation of what is meant by *full and clear narration.*

^c Suppress, *** *That posterity may not be deceived,....* as a secondary adjunct of motive. But, in a less compact abridgment, compress it thus: Suppress, ^c *Into an opinion that, &c.* as a secondary adjunct, only intended to express and specify INTO WHAT posterity might be deceived. Then the above secondary adjunct of motive will be compressed thus: *That posterity may not be deceived by the prosperous wickedness of the times.*

Suppress, **** *And that the memory of those, &c.* as it is also a secondary adjunct of motive. Or, in a less compact abridgment, compress it thus: Instead of the particularising expressions, ^d *Those who, out of duty and conscience, have opposed that torrent which did overwhelm them,* put the general expression, *several honest but unfortunate men.* Suppress the negative expression, ^e *May not lose the recompence due to their virtue*, as implied in the affirmative expression ^f *May find a vindication in a better age.* Suppress, ^f *Having undergone the injuries and reproaches*, as a secondary adjunct of manner. This being done, it may be easily seen that the above secondary adjunct of motive, will be compressed thus: *That the memory of several honest but unfortunate men of this may find a vindication in a better age.* Then,

BY THE THIRD RULE.—The abridgment of this paragraph will be as follows:

COMPACT ABRIDGMENT.

A full and clear narrative of this rebellion will not be useless, for the information of the judgment and conscience of men.

LESS

LESS COMPACT ABRIDGMENT.

A full and clear narrative of this rebellion will not be unuseful; that posterity may not be deceived by the prosperous wickedness of those times, and that the memory of several honest but unfortunate men of this, may find a vindication in a better age.

EXAMPLE XIII.

And ^din this ensuing history, *** *though the hand and judgment of God will be very visible,* ° in infatuating a people (as ripe and prepared for destruction) into all the perverse actions of folly and madness, ° making the weak to contribute to the deligns of the wicked, ° and suffering even those, by degrees, out of a conscience of their guilt, to grow more wicked than they intended to be; ° letting the wise to be imposed upon by men of small understanding; ° and permitting the innocent to be possessed with laziness and sleep in the most visible article of danger; ° uniting the ill, though of the most different opinions, opposite interests, and distant affections, in a firm and constant league of mischiefs; ° and dividing those, whose opinions and interests are the same, into faction and emulation, more pernicious to the public, than the treason of others: ' Whilſt the poor people, under pretence of zeal to religion, law,

law, liberty, and parliaments (words of precious esteem in their just signification) are furiously hurried into actions, [§] introducing atheism, [§] and dissolving all the elements of Christian religion; [§] cancelling all obligations, [§] and destroying all foundations of law and liberty; [§] and rendering not only the privileges, but the very being of parliaments desperate and impracticable: I say, **** *though the immediate finger and wrath of God must be acknowledged in these perplexities and distractions*; yet **HE*^a WHO SHALL DILIGENTLY OBSERVE THE DISTEMPERS AND CONJUNCTURES OF THE TIMES, the ambition, pride, and folly of persons, and sudden growth of wickedness, from want of care and circumspection in the first impressions, ** WILL FIND^b ALL THESE MISERIES TO HAVE PROCEEDED,^b and to have been brought upon us FROM^c the same NATURAL CAUSES AND MEANS^c which have usually attended kingdoms swoln with long plenty, pride, and excess, towards some signal mortification and castigation of Heaven.

CLARENDON'S Hist. of the Rebel.

*^a *He who shall diligently observe the distempers of the times.*

** *will find^b what?*

*** *Notwithstanding what?*

**** (ditto).

PREPARATIVES FOR THE ABRIDGMENT.

BY THE FIRST RULE.—The analysis of this paragraph is, as by the memorandums above, viz. **He^a who shall diligently observe the distempers and conjunctures of the times, &c.* is the subject, though expressed by an entire sentence.

** *Will find* is the attribute. ^c *All those miseries have proceeded from natural causes and means, &c.* is the direct complement. It expresses WHAT, or what he will find.

*** *Though*

*** *Though, in this ensuing history, the hand and judgment of God will be very visible* ° *in insatuating a people, &c.* is an adjunct of restriction of the attribute *will find*, and expresses NOTWITHSTANDING WHAT *he who shall diligently observe, &c.* will find all those miseries have proceeded from natural causes and means.

**** *Though the immediate finger and wrath of God must be acknowledged in these perplexities, &c.* is an adjunct of restriction, as the above, and the repetition of it.

BY THE SECOND RULE.—The compression of this paragraph will be as follows: Suppress the circumlocution, * *He who shall diligently observe the distempers and conjunctions of the times, the ambition, pride and folly of persons, and sudden growth of wickedness, &c.* and instead of it put the direct expression, *the diligent or accurate observer.*

Suppress, ° *And to have been brought upon us,* as a repetition of the expression *have proceeded.*

Suppress the particulars, ° *The same (natural causes and means)* ° *which have usually attended kingdoms swoln with long plenty, pride, and excess, towards some signal mortifications and castigations of Heaven; or, in a less compact abridgment, instead of expressing the causes and effects of the castigation of Heaven, express only the causes, viz. long plenty, pride, and excess.* Suppress the adjunct of restriction, *** *Though the hand and judgment of God will be very visible, &c.* as it is a secondary one. Or, in a less compact abridgment, compress it thus: Suppress, ° *In insatuating a people, as ripe as prepared for destruction, into all the perverse actions of folly and madness, making, &c.* as it is a secondary adjunct of manner, and only intended to express HOW, or BY WHAT MEANS the hand of God may be very visible in this rebellion, viz. *by its insatuating people into all the perverse actions of folly and madness, &c.* Suppress, ° *Whilst the poor people, under pretence of zeal to religion, law, liberty, &c. are furiously hurried into actions,* ° *introducing atheism, &c.* as a secondary adjunct of time, and only intended to express in WHAT TIME, or in what particular circumstance the people were insatuated.

Suppress the adjunct of MOTIVE, viz. *Though the immediate finger and wrath of God must be acknowledged in these perplexities, &c.* as it is a repetition of the other adjunct, *** *Though the hand and judgment of God will be very visible, &c.* Then,

By

BY THE THIRD RULE—The abridgment will be nearly as follows:

COMPACT ABRIDGMENT.

A diligent observer will find all the miseries of this rebellion to have proceeded not only from the hand of God, but also from natural causes.

LESS COMPACT ABRIDGMENT.

Though the hand of God will be very visible in this rebellion, yet a diligent observer of the distempers of the times may find all those miseries to have been brought upon us from natural causes, such as long plenty, pride, and excess.

N.B. In the above Example we have suppressed the future tense *will find*; which, according to our plan, ought to be retained from the original, and in its stead put the subjunctive *may find*; this difference of tense and moods being sufficient to remove every kind of contradiction, which perhaps might be supposed between the two future tenses, *will be very visible*, and *will find*, joined together by the conjunction **THOUGH**, instead of the conjunction **NOT ONLY**; which is a very remarkable case.

EXAMPLE XIV.

*** A MAN WHO PUBLISHES HIS WORKS IN A VOLUME, HAS AN INFINITE ADVANTAGE OVER ONE WHO COMMUNICATES HIS WRITINGS TO THE WORLD IN LOOSE TRACTS AND SINGLE PIECES. ** We do not expect to meet with any thing in a bulky volume, till after some heavy preamble, and several words of course, to prepare the reader for what follows:**

follows: Nay, authors have established it as a kind of rule, that a man ought to be dull sometimes; as the most severe reader makes allowances for *many rests and nodding-places* in a voluminous writer. ^a This gave occasion to the famous Greek proverb which I have chosen for my motto, "that a great book is a great evil." *** On the contrary, those who publish their thoughts in distinct sheets, and as it were by piece-meal, have none of these advantages. We must immediately fall into our subject, and treat every part of it in a lively manner, or our papers are thrown by as dull and insipid: our matter must lie close together, and either be wholly new in itself, or in the turn it receives from our expressions. ** Were the books of our best authors thus to be retailed to the public, and every page submitted to the taste of forty or fifty thousand readers, I am afraid we should complain of many *flat expressions, trivial observations, beaten topics, and common thoughts*, which go off very well in the lump. *** At the same time, notwithstanding some papers may be made up of broken hints and irregular sketches, it is often expected that every sheet should be a kind of treatise, and make out in thought what it wants in bulk: that a point of humour should be worked up in all its parts; and a subject touched upon in its most essential articles, without the *repetitions, tautologies, and enlargements* that are indulged to longer labours. **** The ordinary writers of morality prescribe

to their readers after the Galenic way: their medicines are made up in large quantities. An essay-writer must practise in the chemical method, and give the virtue of a full draught in a few drops. Were all books reduced thus to their quintessence, many a bulky author would make his appearance in a penny paper: there would be scarce such a thing in nature as a folio: the works of an age would be contained on a few shelves; not to mention millions of volumes that would be utterly annihilated.

ADDISON'S Spectator, N^o 124.

* *An author of a volume has an infinite advantage over a writer of loose tracts.*

** *Advantages of the first.*

*** *Disadvantages of the second.*

**** *Conclusion.*

PREPARATIVES FOR THE ABRIDGMENT.

BY THE FIRST RULE.—The analysis of this paragraph is, as by the memorandums above, viz. * *A man who publishes his works in a volume, or, An author of a volume, &c.* is the principal sentence, since all the rest refers to it.

** *We do not expect to find any thing in a bulky volume, till after some heavy preamble, &c.* ** *Were the books of our best authors to be retailed, I am afraid we should complain of many flat expressions, trivial observations, beaten topics, and common thoughts, &c.* are an enumeration of the advantages enjoyed by the writer of a volume.

*** *On the contrary, those who publish their thoughts in distinct sheets, have none of those advantages. We must immediately fall into our subject, and treat every part of it in a lively manner, &c.* and *** *At the same time, notwithstanding some papers may be made up of broken hints, it is often expected that every sheet should be a kind of treatise, &c.* are an enumeration of the disadvantages of an essay-writer.

**** *The ordinary writers of morality prescribe to their readers after the Galenic way, &c. An essay-writer must practise in the chemical method, &c.* is a recapitulation of what has been said in the above enumerations, and intended

intended as a general reason, *WHY an author of a volume has more advantages than an essay-writer.*

By THE SECOND RULE.—You may compress this paragraph as follows: Suppress the circumlocution, *A man who publishes his work in a volume, &c.* and in its stead put the direct expression, *A writer of a volume.* Suppress likewise the circumlocution, *One who communicates his writings to the world in loose tracts and single pieces,* and put in its stead the direct expression, *An essay-writer.*

Compress the enumeration of the advantages of a volume-writer, viz. *** We do not expect, &c.* thus: Suppress all the particulars, and retain only what remains, viz. the sentence, *many rests and nodding-places are allowed to a volume-writer.* Compress the second enumeration of the advantages of a volume-writer, viz. *** Were the books of our best authors, &c.* thus: Suppress all the secondary adjuncts and particulars, and retain the rest, viz. *Many flat expressions, trivial observations, beaten topics, could be found in a volume.* Or say in general, *An author of a volume may write NEGLIGENTLY.*

Suppress what enumerates the positive and particular disadvantages of an essay-writer, viz. **** On the contrary, those who publish their thoughts in distinct sheets, &c.* **** At the same time, notwithstanding some papers may be made up of broken bints, &c.* and in its stead put only the negative general expression, *An essay-writer does not enjoy these advantages* (viz. those enjoyed by a writer of a volume).

Suppress ***** The ordinary writers of morality prescribe, &c.* as a secondary adjunct of MANNER, and only intended to explain how a writer of a volume has great advantages over an essay-writer. But, in a less compact abridgment, you may retain this secondary adjunct, as it contains a kind of recapitulation of what is said throughout the paragraph.

Suppress ****** Were all books, &c.* being only intended to express the clear effects and consequences of what has been said before. Then,

By THE THIRD RULE—The abridgment will be as follows:

COMPACT ABRIDGMENT.

A writer of a volume has an infinite advantage over an essay-writer. For many rests, nodding-places, flat expressions, repetitions, and so on, are allowed to the first, but not to the second.

LESS COMPACT ABRIDGMENT.

An author of a volume may write as negligently as he pleases, but an essay-writer has not that advantage. The first may prescribe to his readers after the Galenic way, and make up his medicines in large quantities; but the second must practise in the chemical method, and give the virtue of a full draught in a few drops.

EXAMPLE XV.

**** GO TO YOUR NATURAL RELIGION: LAY** BEFORE HER MAHOMET and his disciples arrayed in armour and in blood, riding in triumph over the spoils of thousands and ten thousands, who fell by his victorious sword: ^a *shew her* the cities which he set in flames, the countries which he ravaged and destroyed, and the miserable distress of the inhabitants of the earth. ^b When she has viewed him in this scene, carry her into his retirements: ^c *shew her* the Prophet's chamber, his concubines and wives: *let her see* his adultery, and ^d *hear* him alledge revelation, and his divine commission, to justify his lust and his oppression. ^e When she is tired with this prospect, then ***** SHEW HER THE BLESSED JESUS**, humble and meek, doing good to all the sons of men, patiently instructing both the ignorant and

and the perverse. ^f *Let her see him in his most retired privacies: let her follow him to the Mount, and hear his devotions and supplications to God.* ^g *Carry her to his table to view his poor fare, and hear his heavenly discourse.* ^h *Let her see him injured, but not provoked: let her attend him to the tribunal, and consider the patience with which he endured the scoffs and reproaches of his enemies.* ⁱ *Lead her to the cross; and let her view him in the agony of death, and hear his last prayer for his persecutors, "Father, forgive them, for they know not what they do!"* ^k When Natural Religion has viewed both, ** ASK WHICH IS THE PROPHET OF GOD? *** But her answer we have already had; when she saw part of this scene through the eyes of the Centurion who attended at the cross, ^k by him she spoke and said, "Truly this man was the Son of God."

* *Go to your Natural Religion.*

** *Lay before her Mahomet, &c.*

** *Shew her the blessed Jesus, &c.* ** *Ask, which is the Prophet of God?* *** *Her answer.*

PREPARATIVES FOR THE ABRIDGMENT.

BY THE FIRST RULE.—The analysis of this paragraph is, as by the memorandums above, viz. * *You* is the subject understood.

** *Go to your natural religion.* ** *Lay before her Mahomet, &c.* *** *Shew her the blessed Jesus, &c.* ** *Ask, which is the Prophet of God, &c.* are the complex attributes.

*** *But her answer we have already had, &c.* is an incidental reflexion, which expresses what then will be the answer, if *you ask her*.

BY THE SECOND RULE.—The compression of this paragraph will be as follows: 1st, Suppress ** *Go to your Natural Religion*, as it is implied in the

the expression ** *Lay before her* (in order to *lay before her*, it is necessarily supposed that *you go*). Suppress what particularises the several *cruelties* of Mahomet and his disciples in the sentence, viz. ** *Lay before her Mahomet and his disciples arrayed in armour and in blood, riding in triumph over the spoils of thousands and ten thousands, who fell by his victorious sword*, and instead of it put the general word *cruelties*, saying, *Lay before her Mahomet and his cruelties*. Suppress what particularises the several *devastations*, by Mahomet, in the sentence, viz. ^a *Shew her the cities which he set in flames, the countries which he ravaged and destroyed, and the miserable distress of all the inhabitants of the earth*, and instead of it put the general word *devastations*, saying, *Shew her his devastations*. Suppress ^b *When she has viewed him in this scene, carry him into his retirements*, as it is only a secondary adjunct or transition. Suppress what particularises the several *debauches* of the Prophet, expressed by the sentence, ^c *Shew her the Prophet's chamber, his concubines and wives, &c.* and instead of it put the general word *debauches*. Suppress what particularises the several *impostures* of the Prophet, in the sentence, *let her* ^d *hear him alledge revelation and his divine commission, &c.* and in its stead put the general expression *impostures*.

Suppress ^e *When she is tired with this prospect, &c.* as it is only a transition. Suppress what particularises the acts of goodness of the blessed Jesus, expressed by the sentence, *** *Shew her the blessed Jesus, humble, meek, doing good to all the sons of men, patiently instructing both the ignorant and the perverse*, and instead of it put the general expression *Shew her the blessed Jesus's goodness*. Suppress what particularises the blessed Jesus's devotion, expressed by the sentences, ^f *Let her see him in his most retired privacies; let her follow him to the Mount, and hear his devotions and supplications to God;* and instead of it put the general word *devotion*. Suppress what particularises the blessed Jesus's *patience*, in the sentence, ^g *Carry her to his table to view his poor fare*, and instead of it put the general word *temperance*. Suppress what particularises the blessed Jesus's *patience*, in the sentences, ^h *Let her see him injured, but not provoked: let her attend him to the tribunal, and consider the patience with which he endured the scoffs and reproaches of his enemies*, and instead of it put the general word *patience*. Suppress what particularises the several acts of the blessed Jesus's *forgiveness*, expressed by the sentences, ⁱ *Lead her to the cross, and let her view him in the agony of death, and hear his*
last

last prayer for his persecutors: "Father, forgive them, for they know not what they do, and in its stead put the general word *forgiveness*."

Suppress the secondary adjunct of time, or rather the transition, * *When Natural Religion has viewed both*. Suppress *** *But her answer we have already had; when she saw part of this scene through the eyes of the Centurion who attended at the cross; by him she spoke and said, "Truly this man was the Son of God!"* as an incidental reflexion. But, in a less compact abridgment, suppress it thus: Suppress the secondary adjunct, *When she saw part of this scene through the eyes of the Centurion who attended at the cross*, and retain only the rest, viz. *Her answer we already had by the Centurion; by him she said, "Truly this man was the Son of God."* Then,

By the third rule—The abridgment will be as follows:

COMPACT ABRIDGMENT.

Lay before your Natural Religion, Mahomet, his cruelties, devastations, debauches, impostures; then shew her the blessed Jesus, his goodness, devotions, temperance, patience, forgiveness, and ask her, Which is the Prophet of God?

LESS COMPACT ABRIDGMENT.

Lay before your Natural Religion, Mahomet, his cruelties, devastations, debauches, and impostures: shew her the blessed Jesus, his goodness, devotion, temperance, patience, forgiveness, and ask, Which is the Prophet of God? But her answer we have already had by the Centurion; by him she said, "Truly this man was the Son of God."

EXAMPLE

EXAMPLE XVI.

^{**c} *Where there is an absolute degeneracy,* ^a a total apostacy from all candour, trust, or equity, there are FEW who DO NOT SEE and acknowledge THE MISERY which is consequent. ^d Seldom is the case misconstrued when at worst. ^a The misfortune is, that ^{*} WE LOOK NOT ON this DEPRIVITY, ^b nor consider how it stands, IN LESS DEGREES. ^{***c} As if, to be absolutely immoral, were indeed the greatest misery; but, to be so in a little degree, should be no misery or harm at all. ^f Which to allow, is just as reasonable as to own, that it is the greatest ill of a body to be in the utmost manner maimed or distorted; but that, ^g to lose the use only of one limb, or to be impaired in some single organ or member, is no ill worthy the least notice.

Lord SHAFTESBURY's Enq. into Virtue.

^{*} *We do not look on depravity in its smaller degrees.* ^{**} *Notwithstanding what?* ^{***} *How?*

PREPARATIVES FOR THE ABRIDGMENT.

BY THE FIRST RULE.—The analysis of this paragraph is, as by the memorandums above, viz. ^{*} *We do not look upon depravity in its smaller degrees,* is the principal sentence. (N.B. The expression, *The misfortune is that,* stands here for the conjunction *Though, or Yet*).

^{***a} *Where there is an absolute degeneracy, &c. there are few who do not see the misery, &c.* is an adjunct of *opposition*, and expresses that *THOUGH we do not look on small depravity, yet we see the misery of great depravity.*

^{***} *As if, to be absolutely immoral, were indeed the greatest misery; but to be so in a little degree should be no misery at all;* is an adjunct of *manner*, and expresses *HOW or IN WHAT inconsistent MANNER we do look upon a small depravity; that is, *** As if, &c.*

By

BY THE SECOND RULE.—The compression of the paragraph will be as follows: Suppress the incidental expression, ^a *The misfortune is, that.* Suppress ^b *Nor do we consider how it stands,* as it is the repetition of the expression *We do not look.* Suppress the circumlocution, ^{**} ^c *Where there is an absolute degeneracy, a total apostacy from all candour, trust, or equity;* and in its stead put the direct and definite word *vice*, which it describes, and say, *Few do not see the misery of vice.* Suppress ^d *Seldom is the case misconstrued when at the worst,* as implied in the expression, *Few do not see.*

Suppress ^{***} *As if, to be absolutely immoral, were indeed the greatest misery, &c.* since it is only a secondary adjunct, and an explanation of what has been said. Or, in a less compact abridgment, compress it thus: Suppress ^e *As if, to be absolutely immoral, were indeed the greatest misery; but to be so in a less degree, should be no misery nor harm at all;* since it is a simple repetition of what has been said in the principal sentence.

Suppress the comparison taken from the illness of the body, viz. *Which to allow, &c.* as a secondary adjunct. But, in a less compact abridgment, compress it in the following manner: Suppress the circumlocution, ^f *Which to allow, is just as reasonable as to own,* and in its stead put the direct expression *as if.* Suppress the enumeration of the particular illness of the body, viz. ^g *To lose the use of only one limb, or to be impaired in some single organ or member, &c.* and in its stead put the general expression *to lose the use of a limb.* Then,

BY THE THIRD RULE.—The abridgment will be as follows:

COMPACT ABRIDGMENT.

Though we see the misery of vice, yet we do not look on depravity in its smaller degrees.

LESS COMPACT ABRIDGMENT.

Though we see the misery of vice, yet we do not look on depravity in its smaller degrees; as if the greatest ill for the body were to be maimed and distorted, but to lose the use of one limb were no harm at all.

M

EXAMPLE

EXAMPLE XVII.

(Mr. *Walpole* said, in the House of Commons, "that Mr. *Pitt* was young and unexperienced, and made use of some expressions, such as vehemence of gesture, theatrical emotion, &c. applying them to Mr. *Pitt's* manner of speaking." As soon as Mr. *Walpole* sat down, Mr. *Pitt* got up and replied):

^a THE ATROCIOUS CRIME OF BEING A YOUNG MAN, ^b which the Hon. Gentleman has with such spirit and decency charged upon me, *I **SHALL NEITHER ATTEMPT TO PALLIATE NOR DENY, ** BUT CONTENT MYSELF ^c WITH WISHING THAT I MAY BE ONE OF THOSE WHOSE FOLLIES MAY CEASE WITH THEIR YOUTH, ^d and not of that number who are ignorant in spite of experience. ^e Whether youth can be imputed to any man as a reproach, I will not assume the province of determining: but *** *surely age may become justly contemptible*, if ^f the opportunities which it brings have passed away without improvement, and ^g *vice appears to prevail where the passions have subsided*. ^h The wretch who, after having seen the consequences of a thousand errors, still continues to blunder on, and whose age has only added obstinacy to stupidity, is surely the object of either abhorrence or contempt, and deserves not that his grey head should secure him from insults. ⁱ Much more is he to be abhorred who, as he has advanced in age, has receded from virtue, and becomes more wicked with less temptation;

temptation; ^k who prostitutes himself for money which he cannot enjoy, and spends the remains of his life in the ruin of his country.

Mr. PITT's Answer to Mr. WALPOLE.

* I ** shall not attempt to deny ^a What? ** But content myself ^c With what?
*** Why? ^e Why?

PREPARATIVES FOR THE ABRIDGMENT.

BY THE FIRST RULE.—The analysis of this paragraph will be, as by the memorandums above, viz. * I is the subject.

** Shall neither attempt to palliate nor deny, ** But content myself with wishing, &c. are the complex attributes. They express what is affirmed or denied of the subject I. ^a The atrocious crime of being a young man, &c. is the direct complement of palliate and deny, and expresses What I shall not attempt to palliate or deny.

^c With wishing that I may not be one of those whose follies may cease with their youth, ^d and, &c. is the indirect complement of the attribute shall content myself, and expresses WITH WHAT I shall content myself, viz. with wishing that I may be one of those, &c.

*** Surely age may become justly contemptible if, &c. is an adjunct of motive of the attribute shall content myself, and expresses the reason WHY I shall content myself with wishing that, &c. viz. BECAUSE age may become justly contemptible, if the opportunity which it brings have passed away without improvement, and vice appears to prevail when the passions have subsided, &c.

BY THE SECOND RULE.—The compression of this paragraph is as follows: Suppress ^b Which the Hon. Gentleman has with so much spirit and decency charged upon me, as it is only a secondary adjunct of the atrocious crime. Suppress ^d And not of that number who are ignorant in spite of experience, as it is implied in what has been said in the preceding sentence, viz. whose follies may cease with their youth.

Suppress ^e Whether youth can be imputed to any man as a reproach, I will not assume the province of determining, as it is an explanation or a repetition of what has been said in the ironical expression, the atrocious crime of being a young man.

Suppresses *** *Surely age may become justly contemptible, &c.* to the end of the paragraph, as it is only a secondary adjunct of motive. But, in a less compact abridgment, compresses it thus: Suppresses ^a *If the opportunities which it brings have passed away without improvement*, as implied in the expression, ^b *And vice appears to prevail when the passions have subsided*. (For, *If vice prevails when the passions have subsided*, it is clearly because *the opportunities which age brings have passed away without improvement*). Suppresses ^c *The wretch who, after having seen the consequence of a thousand errors still continues to blunder on, &c.* and ^d *Much more is he to be abhorred, who, &c.* as repetitions and explanations of what is said in the preceding sentence, viz. that *vice is surely more contemptible if it appears to prevail when the passions have subsided*.

Suppresses ^e *Who prostitutes himself for money which he cannot enjoy, and spends the remains of his life in the ruin of his country*, as only intended to particularise what *follies and vices* are meant. Then,

BY THE THIRD RULE—The abridgment will be as follows:

COMPACT ABRIDGMENT.

I shall not attempt to deny the atrocious crime of being a young man, but content myself with wishing that I may be one of those whose follies and vices may cease with their youth.

LESS COMPACT ABRIDGMENT.

I shall neither attempt to palliate nor deny the atrocious crime of being a young man, but content myself with wishing that I may be one of those whose follies may cease with their youth, and whose vices may not prevail when the passions have subsided.

EXAMPLE

EXAMPLE XVIII.

^a But youth is not my only crime ; I have been accused of acting a theatrical part:—* A THEATRICAL PART ** MAY EITHER IMPLY *** SOME PECULIARITIES OF GESTURE, OR A DISSIMULATION OF MY REAL SENTIMENTS, ^b and an adoption of the opinions and language of another man. ** IN THE FIRST SENSE, * THE CHARGE IS TOO TRIFLING TO BE CONFUTED, ^c and deserves only to be mentioned that it may be despised. *** *I am at liberty*, ^d like every other man, *to use my own language*; ^e and, ^f though I may perhaps have some ambition, yet, ^g to please this Gentleman, *I shall not* ^h lay myself under any restraint, nor ⁱ *very solicitously copy his diction or his mien*, ^k however matured by age, or modelled by experience. ** If any man shall, by charging me with theatrical behaviour, imply that I utter any sentiments but my own, * I SHALL TREAT HIM AS A CALUMNIATOR AND A VILLAIN; ^l nor shall any protection shelter him from the treatment which he deserves. ^m I shall, on such an occasion, without scruple, trample upon all those forms with which wealth and dignity entrench themselves, ⁿ nor shall any thing but age restrain my resentment; age, which always brings one privilege, that of being insolent and supercilious without punishment.

Mr. PITT's Answer to Mr. WALPOLE.

* *A theatrical part* ** *may imply* *** *What?* * *The charge is too trifling, &c.*
 ** *In what case?* *** *Why?* * *I shall treat him as a calumniator.* ** *In what case?*

PRE-

PREPARATIVES FOR THE ABRIDGMENT.

BY THE FIRST RULE.—The analysis of this complex paragraph, on account of the expressed alternatives, is, as by the memorandums above, viz. * *A theatrical part* is the subject. ** *May imply* is the attribute. *** *Either some peculiarities of gesture, or a dissimulation of my real sentiments, &c.* is the direct complement of the attribute *may imply*, and expresses WHAT a theatrical part may imply.

* *The charge is too trifling to be confuted, &c.* is the first principal sentence of one of the alternatives. ** *In the first sense*, is an adjunct of condition, and expresses IN WHAT CASE *the charge is too trifling*, viz. that it is so, if by a theatrical part are implied *some peculiarities of gesture*. *** *I am at liberty, like every other man, to use my own language, &c.* is an adjunct of motive, and intended to express the reason WHY *the charge of my peculiar gesture is trifling*.

* *I shall treat him* (viz. my accuser) *as a calumniator and a villain*, is the other principal sentence of the alternatives. ** *If any man shall, by charging me with theatrical behaviour, imply that I utter any sentiments but my own*, is an adjunct of condition, and expresses IN WHAT CASE *I shall treat him as a calumniator and a villain*, viz. If by a theatrical behaviour is implied that *I utter any sentiments but my own*.

BY THE SECOND RULE.—The compression will be as follows: Suppress ^a *But my youth is not my only crime; I have been accused of acting a theatrical part*, as it is only an incidental transition. Suppress ^c *And an adoption of the opinions and language of another*, as it is a kind of repetition of what has been said by *dissimulation of my sentiments*.

Suppress ^c *And deserves only to be mentioned that it may be despised*, as implied in the expression *the charge is too trifling to be confuted*. Suppress *** *I am at liberty, like every other man, to use my own language, &c.* as a secondary adjunct of motive. But, in a less compact abridgment, compress it thus: Suppress ^d *Like every other man*, as a secondary adjunct of manner. Suppress ^e *Though I may perhaps have some ambition*, as a secondary adjunct of restriction. Suppress ^e *Yet to please this Gentleman, &c.* as a secondary adjunct of motive. Suppress ^f *Nor very solicitously copy his diction and mien*, as implied

implied in the general expression, *Lay myself under any restraint*. Or, if you prefer retaining this adjunct, omit the other. Suppress ^b *However matured by age, or modelled by experience*, as a secondary adjunct of restriction. Then what remains of all the above general adjunct of motive is: *I am at liberty to use my own language, and shall not copy the diction and mien of this Gentleman*.

Suppress ** *If any man shall, by charging me with theatrical behaviour, imply that I utter any sentiments but my own*, as a repetition of what is said by * *A theatrical part may imply a dissimulation in my own sentiments*, which is in the beginning of the paragraph, and instead of it put the general expression in the second case. Suppress *** *Nor shall any protection shelter him from the treatment he deserves; and* ^m *I shall, on such an occasion, without scruple, trample upon all those forms with which wealth and dignity entrench themselves, &c.* as expressing only the clear effects of a cause described, viz. that of my treating him as a calumniator and a villain. (If I shall treat him as a calumniator, consequently no protection shall shelter him, &c. and I shall trample upon all forms, &c.) But, in a less compact abridgment, by generalising the above enumeration of effects, and retaining only the restriction expressed here in favour of old-age, you may say, *Nor shall any thing but his age restrain my resentment*. Then,

BY THE THIRD RULE—The abridgment of this paragraph will be as follows:

COMPACT ABRIDGMENT.

A theatrical part may either imply some particularities of gesture, or a dissimulation of my real sentiments. In the first sense, the charge against me is too trifling to be confuted. In the second sense, I shall treat my accuser as a calumniator and a villain.

LESS COMPACT ABRIDGMENT.

If, by a theatrical part, the orator implies some peculiarities of gesture, his charge is too trifling to be confuted; for I
am

am at liberty to use my own language, and not obliged to imitate his diction and his mien: but if, by theatrical part, he implies a dissimulation of my real sentiments, I shall treat him as a calumniator and a villain, nor shall any thing but his age restrain my resentment.

N. B. We do not introduce any other Examples here, as, according to the plan laid down, they are meant to form the Second Part of this Work. It is particularly by the Examples proposed to be there given, that we intend to prove more fully that our Rules may be easily applied to every kind of composition fit for abridgment.

DIRECTION THE THIRD.

If two abridged paragraphs, on account of their reference one to the other, can be still further compressed, abridge them again.

EXAMPLE I.

A. Licinius may justly claim the fruit of all my abilities, for he prompted me first to a course of study, and directed me in it.

I am certainly bound by all the ties of gratitude to defend him who has taught me to defend others.

EXPLANATION.—Of these two sentences, which are the abridgment of the two first paragraphs of Cicero's Oration *pro Archia*, as by Examples I. and II. page 48, &c. the first is included in the second, and is but an explanation of

of it. For, in saying *I am bound by all the ties of gratitude to defend him*, I imply that *A. Licinius may justly claim the fruit of all my small abilities*. And in saying that *he taught me to defend others*, I express, though in a more general manner, what I said by *he prompted me first to study, and directed me in it*. Then, by the Second Rule, suppress either of those two sentences, one being a kind of repetition of the other.

EXAMPLE II.

YE (^a who listen with credulity to the whispers of fancy,
^a and pursue with eagerness the phantoms of hope; ^a who
 expect that age will perform the promises of youth, ^a and
 that the deficiencies of the present day will be supplied by
 the morrow) ATTEND TO THE HISTORY OF RASSELAS.

RASSELAS WAS THE FOURTH SON OF THE MIGHTY
 EMPEROR (in whose dominions the father of waters begins
 his course, whose bounty pours down the stream of plenty,
 and scatters over half the world the harvest of Egypt).

N. B. The abridgment of the two preceding paragraphs is as follows:
 (Vide pages 29 and 31).

*Ye ^a who are deluded by the imagination, attend to the history
 of Rasselas.*

Rasselas was the fourth son of the Emperor of Abyssinia.

N

EXPLANATION.

EXPLANATION.—It may be easily seen that the two above abridged paragraphs being joined together, causes a repetition, viz. that of the words *Rasselas*, and *Rasselas was*. If, therefore, this repetition be suppressed by the Second Rule, the further abridgment of those two paragraphs will be in one sentence :

Ye, who are deluded by the imagination, attend to the history of Rasselas, the fourth son of the Emperor of Abyssinia.

END OF THE FIRST PART.

S P E C I M E N

OF THE METHOD OF

ANALYSING SENTENCES BY COLOURS,

MENTIONED IN THE PREFACE.

^a A full and clear narrative of this rebellion ^b will not be ^a What
~~unuseful,~~ ^c ~~for the information of the judgment and conscience of~~ ^b will not be
~~men.~~ ^c ~~unuseful?~~ ^a For what?

^a A full and clear narrative of this rebellion ^b will not be ^a What
~~unuseful;~~ ^c ~~that posterity may not be deceived by the prosperous~~ ^b will not be
~~wickedness of those times, and that the memory of several honest~~ ^c ~~unuseful?~~
~~but unfortunate men of this, may find a vindication in a better age.~~ ^a Why?

^a That posterity may not be deceived, by the prosperous wicked- ^a Why?
~~ness of those times of which I write, into an opinion, that nothing~~
~~less than a general combination, and universal apostacy in the~~
~~whole nation from their religion and allegiance, could, in so short~~
~~a time, have produced such a total and prodigious alteration and~~
~~confusion over the whole kingdom; and ^b that the memory of those ^b Why?~~
~~who, out of duty and conscience, have opposed that torrent which~~

EXPLANATION.—It may be easily seen that the two above abridged paragraphs being joined together, causes a repetition, viz. that of the words *Rasselas*, and *Rasselas was*. If, therefore, this repetition be suppressed by the Second Rule, the further abridgment of those two paragraphs will be in one sentence:

Ye, who are deluded by the imagination, attend to the history of Rasselas, the fourth son of the Emperor of Abyssinia.

END OF THE FIRST PART.

S P E C I M E N

OF THE METHOD OF

ANALYSING SENTENCES BY COLOURS,

MENTIONED IN THE PREFACE.

^a A full and clear narrative of this rebellion ^b will not be ^a What
unuseful, ^c for the information of the judgment and conscience of ^b will not be
men. ^c For what? ^c unuseful?

^a A full and clear narrative of this rebellion ^b will not be ^a What
unuseful; ^c that posterity may not be deceived by the prosperous ^b will not be
wickedness of those times, and that the memory of several honest ^c Why? ^c unuseful?
but unfortunate men of this, may find a vindication in a better age.

^a That posterity may not be deceived, by the prosperous wicked- ^a Why?
ness of those times of which I write, into an opinion, that nothing
less than a general combination, and universal apostacy in the
whole nation from their religion and allegiance, could, in so short
a time, have produced such a total and prodigious alteration and
confusion over the whole kingdom; and ^b that the memory of those ^b Why?
who, out of duty and conscience, have opposed that torrent which

did overwhelm them, may not lose the recompence due to their
 virtue ; but having undergone the injuries and reproaches of this,
 may find a vindication in a better age : ^c It will not be unuseful, ^c will not be
 for the information of the judgment and conscience of men, ^{unuseful}
^a to present to the world a full and clear narration of the grounds, ^d What?
 circumstances, and artifices of this rebellion ; not only from the
 time since the flame hath been visible in a civil war, but, looking
 farther back, from those former passages and accidents, by which
 the seed-plots were made and framed, from whence those mischiefs
 have successively grown to the height they have since arrived at.

Clarendon's Hist. of the Rebel.

^a A diligent observer ^b will find ^c all the miseries of this rebellion ^a Who
 to have proceeded not only from the hand of God, but also from ^b will find
 natural causes. ^c What?

^a Though the hand of God will be very visible in this rebellion, ^a Notwith-
 yet ^b a diligent observer of the distempers of the times ^c may find ^{standing}
^d all those miseries to have been brought upon us from natural ^b an observer ^{what}
 causes, such as long plenty, pride, and excess. ^c may find ^d What?

And in this ensuing history, ^a though the hand and judgment of ^a Notwith-
 God will be very visible, ^b in infatuating a people (as ripe and pre- ^{standing}
^b How visible? ^{what?}

pared for destruction) into all the perverse actions of folly and
madness, making the weak to contribute to the designs of the
wicked, and suffering even those, by degrees, out of a conscience
of their guilt, to grow more wicked than they intended to be;
letting the wise to be imposed upon by men of small understanding;
and permitting the innocent to be possessed with laziness and sleep
in the most visible article of danger; uniting the ill, though of
the most different opinions, opposite interests, and distant affec-
tions, in a firm and constant league of mischiefs; and dividing
those, whose opinions and interests are the same, into faction and
emulation more pernicious to the public, than the treason of
others: ° Whilst the poor people, under pretence of zeal to religion, ^{c In what time?}
law, liberty, and parliaments (words of precious esteem in their
just signification) are furiously hurried into actions, introducing
atheism, and dissolving all the elements of Christian religion;
cancelling all obligations, and destroying all foundations of law and
liberty; and rendering not only the privileges, but the very being
of parliaments desperate and impracticable: I say, ° though the ^{d Notwith-}
immediate finger and wrath of God must be acknowledged in ^{standing}
these perplexities and distractions; yet ° he who shall diligently ^{what?} ^{e He, &c.}

observe the distempers and conjunctures of the times, the ambition,
pride, and folly of persons, and sudden growth of wickedness,
from want of care and circumspection in the first impressions,
^f will find ^g all these miseries to have proceeded, and to have been ^f will find
brought upon us from the same natural causes and means which ^g What?
have usually attended kingdoms swoln with long plenty, pride, and
excess, towards some signal mortification and castigation of
Heaven.

Clarendon's Hist. of the Rebel.

^a Muse of Moses, ^b sing ^c of man's first disobedience.

^a Muse
^b sing
^c of what?

^a Muse that didst inspire Moses, from Oreb, ^b sing ^c of man's ^a Muse
first disobedience, and the fruit so fatal to us till restored by Christ. ^b sing ^c of what?

^a Of man's first disobedience, and the fruit

^a Of what?

Of that forbidden tree, whose mortal taste

Brought death into the world, and all our woe,

With loss of Eden, till one greater man

Restore us, and regain the blissful seat,

^b Sing, heavenly ^c Muse, that on the secret top

^b sing
^c Muse

Of Oreb, or of Sinai, didst inspire

That shepherd, who first taught the chosen seed,

In the beginning how the heav'ns and earth

Rose out of Chaos.

Paradise Lost, B. I.

^c Or, Muse of David, ^b I ^a invoke thee to my song.

^a I
^b invoke
^c Whom?

Or, ^a if Sion-Hill delight thee more, ^b I thence ^c invoke ^d thy ^a In what case
aid to my advent'rous and sublime song.
^b I
^c invoke
^d What?

.....Or if ^a Sion-Hill

^a In what case

Delight thee more, and Siloa's brook that flow'd

Fast by the oracle of God; ^b I thence

^b I

^c Invoke ^d thy aid to my advent'rous song,

^c invoke
^d What?

That with no middle flight intends to soar

Above th' Aonian mount, while it pursues

Things unattempted yet in prose or rhyme.

Paradise Lost, B. I.

^a Thou, holy Spirit, and creator of all, ^b instruct me in this ^a Thou
argument. ^b instruct me

^a Thou, holy Spirit, who knowest all, and wast present at the ^a Thou
creation, instruct me, that in this argument I may justify the ways ^b instruct me
of God to man. ^c For what purpose?

And chiefly ^a Thou, O Spirit, that dost prefer, ^a Thou

Before all temples, th' upright heart and pure,

^b Instruct me, ^c for Thou knowest; Thou, from the first, ^b instruct me

Wast present, and with mighty wings outspread, ^c Why thou canst instruct?

Dove-like, sat'st brooding on the vast abyfs,

And mad'st it pregnant: what in me is dark

^a Illumine, what is low raise and support; ^a illumine

^c That to the height of this great argument ^c For what purpose?

I may assert eternal Providence, 16 DE 51

And justify the ways of God to man.

Paradise Lost, B. I.

Mr. Lamb 335
11825.f

A
METHOD
OF
MAKING ABRIDGMENTS;
OR,
EASY AND CERTAIN RULES
FOR
ANALYSING AUTHORS.

DIVIDED INTO TWO PARTS;

The FIRST, containing PRELIMINARY EXPLANATIONS, and the RULES
FOR MAKING ABRIDGMENTS;

The SECOND, the APPLICATIONS of those RULES to various SELECTIONS
from the best AUTHORS.

By the ABBÉ GAULTIER.

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the dexterity of spreading a few critical thoughts over several hundred pages.

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S E L E C T I O N S

*To which the Rules for making Abridgments have been applied,
in this Second Part.*

FIRST SECTION.—Addison's ESSAY on the Pleasures of the Imagination.
(*Spectator*, N^o 411 to 421.) - - - Page 105

SECOND SECTION.—Bishop Atterbury's SERMON on the Duty of Praise
and Thanksgiving - - - 174

THIRD SECTION.—Dean Swift's Proposal for correcting, improving,
and ascertaining the English Language, in a LETTER to the Right Hon.
the Earl of Oxford, &c. - - - 198



N. B. These Selections are the same as those which Dr. Blair has thought proper to make use of in his *Lectures on Rhetoric and Belles Lettres*. His judicious choice of these three valuable Works, has been the more willingly adopted here, as they afford an extensive application of the *Rules for making Abridgments*, to the three principal Styles, viz. the DIDACTIC, the ORATORICAL, and the EPISTOLARY.

THE METHOD

ILLUSTRATED BY DRAWING.

AS *all the liberal arts, according to Cicero, are nearly allied to each other, and have, as it were, one common bond of union; so the art of expressing thoughts by words, and that of expressing objects by drawing, have, no doubt, the greatest analogy to each other. We hope, therefore, our readers will permit us to express here that resemblance by two figures, and then to deduct from it some conclusions, which will not only render our plan more intelligible, but also entitle it more particularly to the approbation of Critics, by shewing that it is founded on the most excellent principles and rules of the fine arts. Thus:*

Let an ORNAMENTED and AMPLIFIED THOUGHT be expressed by a figure embellished with ornaments, and dressed in an ample, embroidered drapery, as follows:



Let a SIMPLE and SUCCINCT THOUGHT be expressed by the outline of a figure, with little or no drapery, as follows:



Inferences from the above Comparison, by Question and Answer.

I.

What is meant by ABRIDGMENTS? An abridgment, by this method, is the drawing of a simple and succinct thought, taken from an ornamented and amplified one.

O 2

II. In

II.

In what does an ABRIDGMENT differ from an EXTRACT? Principally in this: An *abridgment* gives the entire substance of a work, whereas an *extract* gives only some detached part of it. (Thus, an abridgment is to an extract, what the outline or the simple proportion of an *entire figure* is to the drawing only of a *head*, an *arm*, a *hand*, &c.)

III.

How many ABRIDGMENTS, and how many EXTRACTS, can be made of the same work? There can be only one compact abridgment, but there may be several different extracts of the same work. The reason is, because the *substance of a work*, being one and simple, all the abridgments which give that substance, must necessarily coincide one with the other; they must express the same thing, and nearly in the same words. But, as the *parts of a work* are all different, the extract made from it by one person may not perhaps coincide with that which is made by another. (Thus, there can be only one contour or simple proportion of the same figure; but the drawings of the particular parts which each artist, according to his fancy, may choose to copy from the same figure, must widely differ one from the other).

IV.

What is that kind of composition which cannot be abridged? That in which are not to be found either circumlocutions, repetitions, or particulars. (Vide FIRST PART, *Third Rule*, Sect. II.) (Thus, in drawing, a figure cannot be more simply represented than by a contour, without any shade, ornaments, or drapery).

V.

What authors are most easy to be abridged? Those who are most easily analysed. Such are those who, having themselves previously fixed on the principal thought, or that in which the strength of
of

of the reasoning consists, make the secondary particulars, and embellishing ideas, subordinate to it. (Thus, the figures drawn by Raphaël, and other masters of the Italian school, are easily decomposed; for these illustrious Painters never drew any figure without having first traced out clearly its simple proportions, and afterwards never losing sight of them, added only such drapery, shade, or ornament, as was suited to them).

VI.

What authors are the most difficult to be abridged? Those who are the most difficult to be analysed. Such are those who, in their compositions, taking but an indistinct view of their subject, confound, among the secondary particulars, the principal thought to which they relate, and leave us either to find out, or to mistake, what was principally intended to be impressed on us. (Thus, the figures drawn by some painters of the Flemish school, cannot be decomposed correctly into their simple proportions, because the painter himself has not attended to them; but being more engaged about the colouring and drapery, than about the correctness of the design, has left others to guess what precise attitude he meant to give to his figure).

VII.

How do those abridgments improve Eloquence, or the art of speaking and writing well? In the same manner as in Painting, and in all the other Arts, the methodical decomposition of some works, teaches us clearly the composition of others, of the same kind.

VIII.

How do those abridgments lead to the more completely understanding authors? As they enable us, by means of analysis, to distinguish in a composition how each thought is related to the others, and consequently to fix with certainty on that to which the others relate, or
which

which the Author principally intends to impress on us. (Thus, by decomposing either the parts of a figure, or the figures of a picture, and by observing how one is related to the other, we are led directly to the more complete understanding of the whole).

IX.

How do these abridgments lead to the detection of inaccurate reasonings in authors? As they enable us, by means of analysis, to distinguish, in a composition, what idea does not relate to the others. (Thus, by decomposing incorrect figures into their simple proportions, we find wherein they are unnatural or deformed, and by observing how one figure is related to another, we are often led to find the whole composition incorrect and defective).

Such is our plan; such are the advantages, which, according to the analogy of all the fine Arts, seem to be attached to this Method.

*Si quid novisti rectius istis
Candidus imperti; si non, his utere mecum.*

— HORACE, Epist. vi. Lib. I.



SECTION

SECTION THE FIRST.

THE
RULES FOR MAKING ABRIDGMENTS

APPLIED TO AN

Essay on the Pleasures of the Imagination.

THE SPECTATOR, N^o 411.

I.

“(A) OUR sight is the most perfect and most delightful of all our senses. (B) It fills the mind with the largest variety of ideas, converses with its objects at the greatest distance, and continues the longest in action, without being tired or fatiated with its proper enjoyments. (C) The sense of feeling can indeed give us a notion of extension, shape, and all other ideas that enter at the eye, except colours; but at the same time it is very much straitened and confined in its operations to the number, bulk, and distance of its particular objects. (D) Our sight seems designed to supply all these defects, and may be considered as a more delicate and diffusive kind of touch, that spreads itself over an infinite multitude of bodies, comprehends the largest figures, and brings into our reach some of the most remote parts of the universe.”

ANALYSIS.—(A) Our sight is *what*? (B) *Why*? (C) The sense of feeling is *what*? (D) *How* our sight may be considered?

COMPRESSION.—*Suppress* B, as a secondary adjunct of motive, intended to give the reasons of what has been advanced in the principal sentence A.

Suppress C, as particulars, expressing the clear effects, or the consequence of what is said in the principal sentence A; for since the sight is the most perfect sense, it naturally follows that the feeling is not so perfect. *Suppress* D, as a secondary adjunct of manner, intended to exemplify A.

ABRIDGMENT.

“Our sight is the most perfect and most delightful of all our senses.”

2.

“(E) It is this sense which furnishes the imagination with its ideas; (F) so that, by the pleasures of the imagination or fancy, which I shall use promiscuously, I here mean such as arise from visible objects, either when we have them actually in our view, or when we call up their ideas into our minds, by paintings, statues, descriptions, or any the like occasion. (G) We cannot indeed have a single image in the fancy, that did not make its first entrance through the sight; (H) but we have the power of retaining, altering, and compounding these images, which we have once received, into all the varieties of picture and vision which are most agreeable to the imagination; for, by this faculty, a man in a dungeon is capable of entertaining himself with scenes and landscapes more beautiful than any that can be found in the whole compass of nature.”

ANALYSIS.—(E) This sense furnishes the imagination with *what*? (F) *What* is meant here by pleasure of the imagination? (G) Objection. (H) Answer.

COMPRESSION.—*Suppress* H, as particulars or incidental reflexions, only intended to explain *how*, what is advanced in the sentence F, is to be understood.

ABRIDGMENT.

“*It is this sense which furnishes the imagination with its ideas. By pleasures of the imagination or fancy, I here mean such as arise from visible objects, either when we have them actually in our view, or when we call up their ideas in our mind, by paintings, statues, descriptions, &c.*”

3.

“(I) There are few words in the English language which are employed in a more loose and unincumbered sense than those of the fancy and the imagination. I therefore thought it necessary to determine the notion of these two words, as I intend to make use of them in the thread of my following speculations, that the reader may conceive rightly what is the subject I proceeded upon. (K) I must there-

therefore desire him to remember, that by the pleasures of the imagination, I mean only such pleasures as arise originally from sight, and that I divide those pleasures into two kinds: My design being first of all to discourse of those primary pleasures of the imagination; and in the next place, to speak of those secondary pleasures of the imagination which flow from the ideas of visible objects, when those objects are not actually before the eye, but are called up into our memories, or formed into agreeable visions of things that are either absent or fictitious."

ANALYSIS.—(I) *Why* have the words *imagination* and *fancy* been defined here? (K) *What* do I desire my reader to remember, through this essay?

COMPRESSION.—*Suppress* I, as an incidental reflexion. *Suppress* K, as a repetition of what has been said by the sentences I and F, in the Paragraph 2. But, if you prefer, you may, in your abridgment, make use of this sentence, instead of the other thus:

ABRIDGMENT.

"By pleasures of the imagination or fancy, I mean only such as arise originally from sight, and I divide them into two kinds: Primary, which entirely proceed from such objects as are before our eyes; and secondary, which flow from the ideas of visible objects, not actually before the eye."

4.

"(L) The pleasures of the imagination, taken in their full extent, are not so gross as those of sense, nor so refined as those of the understanding. (M) The last are, indeed, more preferable, because they are founded on some new knowledge or improvement in the mind of man; (N) yet, it must be confessed, that those of the imagination are as great and as transporting as the other. (O) A beautiful prospect delights the soul, as much as a demonstration: and a description of Homer has charmed more readers than a chapter of Aristotle. (P) Besides, the pleasures of the imagination have this advantage over those of the under-
P 2 standing,

standing, that they are more obvious, and more easy to be acquired. (Q) It is but opening the eye, and the scene enters. The colours paint themselves on the fancy, with very little attention of thought, or application of mind in the beholder. We are struck, we know not how, with the symmetry of any thing we see, and immediately assent to the beauty of an object, without enquiring into the particular causes and occasions of it."

ANALYSIS.—(L) The pleasures of the imagination, taken in their full extent, are *what*? (M, N) *Notwithstanding what*, they are as transporting as those of understanding? (O) Example. (P) *What* other advantage have they? (Q) How are they more obvious?

COMPRESSION.—*Suppress* M, as a secondary adjunct of restriction. *Suppress* O, as an illustration of N. *Suppress* Q, as an illustration of P.

ABRIDGMENT.

"The pleasures of the imagination are not so gross as those of sense, nor so refined as those of the understanding: yet they are as great and as transporting as the last. Besides, they are more obvious, and more easy to be acquired."

5.

"(R) A man of a polite imagination is let into a great many pleasures that the vulgar are not capable of receiving. (S) He can converse with a picture, and find an agreeable companion in a statue; he meets with a secret refreshment in a description, and often feels a greater satisfaction in the prospect of fields and meadows, than another does in the possession. It gives him, indeed, a kind of property in every thing he sees, and makes the most rude uncultivated parts of nature administer to his pleasures: so that he looks upon the world, as it were, in another light, and discovers in it a multitude of charms that conceal themselves from the generality of mankind."

ANALYSIS.

ANALYSIS.—(R) A man of polite imagination is let into *what*? (S) In *what* manner?

COMPRESSION.—*Suppress* S, as an illustration of R, and only intended to exemplify it.

ABRIDGMENT.

“A man of polite imagination is let into a great many pleasures that the vulgar are not capable of receiving.”

6.

“(T) There are, indeed, but very few who know how to be idle and innocent, or have a relish of any pleasures that are not criminal: every diversion they take, is at the expence of some one virtue or another; and their very first step out of business is into vice or folly. (U) A man should endeavour, therefore, to make the sphere of his innocent pleasures as wide as possible, (V) that he may retire into them with safety, and find in them such a satisfaction as a wise man would not blush to take. (W) Of this nature are those of the imagination, which do not require such a bent of thought as is necessary to our more serious employments, nor, at the same time, suffer the mind to sink into that negligence and remissness which are apt to accompany our more sensual delights; but, like a gentle exercise to the faculties, awaken them from sloth and idleness, without putting them upon any labour or difficulty.”

ANALYSIS.—(T, U) Consequently to *what*? A man should endeavour to do *what*? (V) For *what* purpose? (W) *What* is the nature of the pleasures of the imagination?

COMPRESSION.—*Suppress* T, as a particular, expressing an antecedent, easily to be supplied. *Suppress* V, as a particular, expressing a consequence, easily to be inferred from the antecedent U (or compress it in a few words). *Suppress* W, as a repetition of what has been said through the two last paragraphs.

ABRIDGMENT.

“A man should endeavour to make the sphere of his innocent pleasures as wide as possible; that he may avoid those that are criminal.”

7.

“(x) We might here add, that the pleasures of the fancy are more conducive to health, than those of the understanding, (y) which are worked out by dint of thinking, and attended with too violent a labour of the brain. (z) Delightful scenes, whether in nature, painting, or poetry, have a kindly influence on the body, as well as the mind; and not only serve to clear and brighten the imagination, but are able to disperse grief and melancholy, and to set the animal spirits in pleasing and agreeable motions. (A) For this reason, Sir Francis Bacon, in his Essay upon Health, has not thought it improper to prescribe to his reader a poem or a prospect, where he particularly dissuades him from knotty and subtle disquisitions, and advises him to pursue studies that fill the mind with splendid and illustrious objects, as histories, fables, and contemplations of nature. (B) I have, in this paper, by way of introduction, settled the notion of those pleasures of the imagination which are the subject of my present undertaking, and endeavoured, by several considerations, to recommend to my reader the pursuit of those pleasures. (c) I shall, in my next paper, examine the several sources from whence these pleasures are derived.”

ANALYSIS.—(x) The pleasures of the imagination are *what*? (y, z, A) *Why*? (B) *What* have we settled in this paper? (c) *What* shall we examine in the next?

COMPRESSION.—*Suppress* y, z, as secondary adjuncts of motive. *Suppress* A, as a confirmation of y. Or, if you please, compress it in a few words. *Suppress* B, as a repetition. *Suppress* c, as an unnecessary particular.

ABRIDGMENT.

“*The pleasures of the imagination are more conducive to health than those of the understanding. Sir Francis Bacon confirms this.*”

GENERAL

GENERAL ABRIDGMENT OF N^o 411.

1. *Our sight is the most perfect and most delightful of all our senses.* 2. *It is from this sense that the pleasures of the imagination or fancy originally arise.* 3. *They are of two kinds: Primary, which entirely proceed from such objects as are before our eyes; and secondary, which flow from the ideas of visible objects not actually before the eye.* 4. *These pleasures are not so gross as those of the senses, nor so refined as those of the understanding; but they are as great as those of the latter, and more easy to be acquired.* 5. *A man of polite imagination is let into a great many more pleasures than the vulgar.* 6. *Every one should endeavour to make the sphere of these innocent pleasures as wide as possible, that he may avoid those that are criminal.* 7. *They are, besides, more conducive to health than those of the understanding: Sir Francis Bacon confirms this.*

SPECTATOR, N^o 412.

I.

“(A) I SHALL first consider those pleasures of the imagination which arise from the actual view and survey of outward objects: (B) and these, I think, all proceed from the sight of what is great, uncommon, or beautiful. (C) There may, indeed, be something so terrible or offensive, that the horror or loathsomeness of an object may overbear the pleasure which results from greatness, novelty, or beauty; (D) but still there will be such a mixture of delight in the very disgust it gives us, as any of these three qualifications are most conspicuous and prevailing.”

ANALYSIS.

ANALYSIS.—(A) *What* shall I first consider? (B) *From what* do the primary pleasures of the imagination proceed? (C) Objection. (D) Answer.

COMPRESSION.—*Suppress* A, as an unnecessary particular. *Suppress* C and D, as incidental reflexions.

ABRIDGMENT.

"The primary pleasures of the imagination all proceed from the sight of what is GREAT, UNCOMMON, or BEAUTIFUL."

2.

"(E) By greatness, I do not only mean the bulk of any single object, but the largeness of a whole view, considered as one entire piece. Such are the prospects of an open champaign country, a vast uncultivated desert, of huge heaps of mountains, high rocks and precipices, or a wide expanse of waters, where we are not struck with the novelty or beauty of the sight, but with that rude kind of magnificence which appears in many of these stupendous works of nature. (F) Our imagination loves to be filled with an object, or to grasp at any thing that is too big for its capacity. We are flung into a pleasing astonishment at such unbounded views, and feel a delightful stillness and amazement in the soul at the apprehension of them. The mind of man naturally hates every thing that looks like a restraint upon it, and is apt to fancy itself under a sort of confinement, when the sight is pent up in a narrow compass, and shortened on every side by the neighbourhood of walls or mountains. On the contrary, a spacious horizon is an image of liberty; where the eye has room to range abroad, to expatiate at large on the immensity of its views, and to lose itself amidst the variety of objects that offer themselves to its observations. (G) Such wide and undetermined prospects are as pleasing to the fancy, (H) as the speculations of eternity or infinitude are to the understanding. (I) But
if

if there be a beauty or uncommonness joined with this grandeur, (κ) as in a troubled ocean, a heaven adorned with stars and meteors, or a spacious landscape, cut out into rivers, woods, rocks, and meadows, the pleasure still grows upon us, as it arises from more than a single principle."

ANALYSIS.—(E) *What is meant by greatness? Examples.* (F) *Why does our imagination love what is great?* (G, H) *In what manner what is great pleases the fancy?* (I) *In what manner it pleases more?* (κ) *Example.*

COMPRESSION.—*Suppress E, as implied in what is said above. Suppress F, as an illustration of E. (Or, if you please, compress it into a short sentence, as in the abridgment hereafter). Suppress H, K, as the explicative adjuncts of G, I.*

ABRIDGMENT.

"Greatness, or what is great and unbounded, pleases our imagination, as we naturally hate every thing that looks like a restraint upon us. But, if there be a beauty or uncommonness joined with this grandeur, our pleasure increases still more, as it then arises from more than a single principle."

3.

"(L) Every thing that is new or uncommon raises a pleasure in the imagination, because (M) it fills the soul with an agreeable surprise, (M) gratifies its curiosity, (M) and gives it an idea of which it was not before possessed. (N) We are, indeed, so often conversant with one set of objects, and tired out with so many repeated shows of the same things, that whatever is new or uncommon, contributes a little to vary human life, and to divert our minds, for a while, with the strangeness of its appearance: it serves us for a kind of refreshment, and takes off from that satiety we are apt to complain of in our usual and ordinary entertainments. (O) It is this that bestows charms upon a monster, and makes even the imperfections of nature please us. It is this that recommends variety, where the mind is every instant called off to something new, and the attention not suffered to dwell too long, and waste itself on any

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parti-

particular object. It is this, likewise, that improves what is great and beautiful, and makes it afford the mind a double entertainment. Groves, fields, and meadows, are, at any season of the year, pleasant to look upon, but never so much as in the opening of the spring, when they are all new and fresh, with their first gloss upon them, and not yet too much accustomed and familiar to the eye. For this reason, there is nothing that more enlivens a prospect than rivers, jettaus, or falls of water, where the scene is perpetually shifting, and entertaining the sight every moment with something that is new. We are quickly tired with looking upon hills and vallies, where every thing continues fixed and settled in the same place and posture, but find our thoughts a little agitated and relieved at the sight of such objects as are ever in motion, and sliding away from beneath the eye of the beholder."

ANALYSIS.—(L, M) *Why* every thing that is new or uncommon raises pleasure in the imagination? (N) *By what means?* (O) Examples.

COMPRESSION.—*Suppress* the two first sentences M, as nearly synonymous, and leave only the last sentence M, as the most clear and specific among them. *Suppress* N and O, as particulars, illustrating M.

ABRIDGMENT.

"Every thing that is new or uncommon raises pleasure in the imagination, because it gratifies its natural curiosity."

4.

"(P) But there is nothing that makes its way more directly to the soul than *beauty*, (Q) which immediately diffuses a secret satisfaction and complacency through the imagination, and gives a finishing to any thing that is great or uncommon. The very first discovery of it strikes the mind

mind with an inward joy, and spreads a cheerfulness and delight through all its faculties. (R) There is not, perhaps, any real beauty more in one piece of matter than another, because we might have been so made, that whatsoever now appears loathsome to us, might have shown itself agreeable; (S) but we find, by experience, that there are several modifications of matter, which the mind, without any previous consideration, pronounces at first sight beautiful or deformed. (T) Thus we see that every different species of sensible creatures has its different notions of beauty, and each of them is most affected with the beauties of its own kind. This is no where more remarkable than in birds of the same shape and proportion, where we often see the male determined in his courtship by the single grain or tincture of a feather, and never discovering any charms but in the colours of its species."

ANALYSIS.—(P) *What* pleases most the imagination? (Q) *By what* means? (R) Objection. (S) Answer. (T) Examples.

COMPRESSION.—*Suppress* Q, as a secondary adjunct, only intended to explain and illustrate the principal sentence, P. *Suppress* R, S, T, as particulars and incidental reflexions, illustrating the principal sentence P, and the subordinate one Q.

ABRIDGMENT.

"*There is nothing that pleases the fancy so much as beauty.*"

5.

"(U) There is a kind of beauty that we find in the several products of art and nature, (T) which does not work upon our imagination with that warmth and violence as the beauty of our proper species; (V) but is apt, however, to raise in us a secret delight, and a kind of fondness for the places or objects in which we discover them. (W) This

Q 2

consists

consists either in the gaiety or variety of colours, in the symmetry and proportion of parts, in the arrangement and disposition of bodies, or in a just mixture and concurrence of all together. (x) Among these kinds of beauty, the eye takes most delight in colours. (y) We nowhere meet with a more glorious or pleasing show in nature, than what appears in the heavens at the rising and setting of the sun, which is wholly made up of those different stains of light that shew themselves in clouds of a different situation. (z) For this reason, we find the poets, who are addressing themselves to the imagination, borrowing more of their epithets from colours than from any other topics."

ANALYSIS.—(u, t, v) *What* kind of beauty works less on the imagination? (w) *In what* does it consist? (x) *What* beauty of nature delights most the eye? (y) Example. (z) Confirmation.

COMPRESSION.—*Suppress* v, as implied in t. *Suppress* w, as particulars, illustrating the sentences u, t. *Suppress* y, as particulars, explaining the sentence x. *Suppress* z, as an incidental reflexion, or as a secondary adjunct of motive, relating to the sentence x.

ABRIDGMENT.

"The beauty which we find in the several products of art and nature, does not work in the imagination with so much warmth and violence as the beauty that appears in our own species. Among the beauties of nature, the eye takes most delight in colours.

6.

"(A) As the fancy delights in every thing that is *great, strange, or beautiful*, and is still more pleased the more it finds of these perfections in the same object, so (B) it is capable of receiving new satisfaction by the assistance of another sense. (C) Thus, any continued sound, like the music of birds, or a fall of water, awakens every moment the mind of the beholder, and makes him more attentive to the several beauties of the place that lie before him.

Thus,

Thus, if there arises a fragrant of smells or perfumes, they heighten the pleasures of the imagination, and make even the colours and verdure of the landscapes appear more agreeable; (D) for the ideas of both senses recommend each other, and are pleasanter together than when they enter the mind separately: (E) as the different colours of a picture, when they are well disposed, set off one another, and receive additional beauty from the advantage of their situations."

ANALYSIS.—(A, B) *How* the fancy is capable of receiving, *what*? (C) Examples. (D) *Why*? (D) Comparison.

COMPRESSION.—*Suppress* A, as a secondary adjunct of manner, and a repetition of what has been said above. *Suppress* C, as particulars, explaining B. *Suppress* D and E, as secondary adjuncts, intending to illustrate B, C.

ABRIDGMENT.

"The fancy receives still more satisfaction when, in the enjoyment of an object, one sense is assisted by another."

GENERAL ABRIDGMENT OF N° 412.

1. The primary pleasures of the imagination proceed from the sight of what is great, uncommon, or beautiful.
2. Greatness, or what is GREAT and unbounded, pleases our imagination, as we naturally hate every thing that looks like a restraint upon us: but if there be a beauty or uncommonness joined with greatness, our pleasure grows still more, as it then arises from more than a single principle.
3. What is NEW or uncommon pleases the imagination, because it gratifies our natural curiosity.
4. There is nothing that pleases our imagination so much as what is BEAUTIFUL.
5. The beauty which appears in our own species works in the imagination with more warmth and violence than that which we find in the several products of art and nature; among these last, the eye takes most delight in colours.
6. Our fancy is still more gratified, if, in its enjoyments, one sense is assisted by another.



SPECTATOR, N^o 413.

I.

“(A) **T**HOUGH, in yesterday’s paper, we considered how every thing that is great, new, or beautiful, is apt to affect the imagination with pleasure, we must own (B) that it is impossible for us to assign the necessary cause of this pleasure, (C) because we know neither the nature of an idea, nor the substance of a human soul, which might help us to discover the conformity or disagreeableness of the one or the other; (D) and therefore, for want of such a light, all that we can do in speculations of this kind, is to reflect on those operations of the soul that are most agreeable, and to range, under their proper heads, what is pleasing or displeasing to the mind, without being able to trace out the several necessary and efficient causes from whence the pleasure or displeasure arises.”

ANALYSIS.—(A, B) *Notwithstanding what?* we must own *what?* (C) *Why?* (D) *What* only can we do in speculations of this kind?

COMPRESSION.—*Suppress* A, as a secondary adjunct of restriction. *Suppress* C, as a secondary adjunct of motive. *Suppress* D, as particulars, illustrating the principal sentence B, and partly implied in it.

ABRIDGMENT.

“*It is impossible for us to assign the necessary causes of our being pleased with what is great, new, or beautiful.*”

2.

“(E) Final causes lie more bare and open to our observation, (F) as there are often a greater variety that belong to the same effect; and (G) these, though they are not altogether so satisfactory, (H) are generally more useful than the other; (I) as they give us greater occasion of admiring the goodness and wisdom of the first contriver.”

ANALYSIS.

ANALYSIS.—(E, F) *Why* final causes lie more open to our observation?
(G, H) *Notwithstanding what* they are more useful? (I) *In what* manner?

COMPRESSION.—*Suppress* F, as a secondary adjunct of motive to the sentence E. *Suppress* G, as a secondary adjunct of restriction to the sentence H. *Suppress* I, as a secondary adjunct of motive to the sentence H.

ABRIDGMENT.

“Final causes of this pleasure lie more open to our observation, and are more useful.”

3.

“(J) One of the final causes of our delight, in any thing that is great, may be this: (K) The supreme author of our being has formed the soul of man, that nothing but himself can be its last, adequate, and proper happiness. Because, therefore, a great part of our happiness must arise from the contemplation of his being, (L) that he might give our souls a just relish of such a contemplation, (M) he has made them naturally delight in the apprehension of what is great or unlimited. (N) Our admiration, which is a very pleasing motion of the mind, immediately rises at the consideration of any object that takes up a great deal of room in the fancy, and, by consequence, will improve into the highest pitch of astonishment and devotion, when we contemplate his nature, that is neither circumscribed by time nor place, nor to be comprehended by the largest capacity of a created being.”

ANALYSIS.—(J) *What* may be one of the final causes of our being delighted with what is great? (K, L, M) *Consequently to what, to what* purpose, has God made our souls delight in what is great? (N) *In what* manner?

COMPRESSION.—*Suppress* J, as implied by M. *Suppress* K, as particulars implied by M, or as a kind of repetition of it. *Suppress* N, as a secondary adjunct of manner, and a further illustration of the sentence M.

ABRIDGMENT.

“God has made our souls naturally delight in what is great and unlimited, that we might have a just relish of the contemplation of his Being.”

4.

“(o) He has annexed a secret pleasure to the idea of any thing that is new or uncommon, (p) that he might encourage us in the pursuit after knowledge, (q) and engage us to search into the wonders of his creation; (r) for every new idea brings such a pleasure along with it, as rewards any pains we have taken in its acquisition, and consequently serves as a motive to put us upon fresh discoveries.”

ANALYSIS.—(o, p, q) *Why* has God annexed pleasure to the idea of any thing that is new? (r) *How* what is new encourages us in the pursuit after knowledge?

COMPRESSION.—*Suppress* q, as a repetition of p. *Suppress* r, as an adjunct of manner to the sentence p, and an illustration of it.

ABRIDGMENT.

“*He has annexed a secret pleasure to the idea of any thing that is new, that we might be encouraged in the pursuit after knowledge.*”

5.

“(s) He has made every thing that is beautiful in our own species pleasant, (t) that all creatures might be tempted to multiply their kind, (u) and fill the world with inhabitants; (v) for it is very remarkable, that wherever nature is crossed in the production of a monster (the result of any unnatural mixture), the breed is incapable of propagating its likeness, and of founding a new order of creatures; so that, unless all creatures were allured by the beauty of their own species, generation would be at an end, and the world unpeopled.”

ANALYSIS.—(s, t, u) *Why* has he made every thing that is beautiful in our own species pleasant? (v) *What* would happen if it were not so?

COMPRESSION.—*Suppress* u, as a repetition of t. *Suppress* v, as a particular, illustrating t, and confirming what is advanced in it.

ABRIDGMENT.

“*He has made every thing that is beautiful in our own species pleasant, that all creatures might be tempted to multiply their kind.*”

6.

“(w) In the last place, he has made every thing that is beautiful in all other objects pleasant, or rather has made so many objects appear beautiful, (x) that he might render the whole creation more gay and delightful. (y) He has given almost every thing about us the power of raising an agreeable idea in the imagination: so that it is impossible for us to behold his works with coldness and indifference, and to survey so many beauties without a secret satisfaction and complacency. Things would make but a poor appearance in the eye, if we saw them only in their proper figures and motions: and what reason can we assign for their exciting in us so many of those ideas which are different from any thing that exists in the objects themselves (for such are light and colours), were it not to add supernumerary ornaments to the universe, and make it more agreeable to the imagination? We are every where entertained with pleasing shows and apparitions, we discover imaginary glories in the heavens, and in the earth, and see some of this visionary beauty poured upon the whole creation; but what a rough unsightly sketch of nature should we be entertained with, did all her colouring disappear, and the several distinctions of light and shade vanish! (z) In short, our souls are at present delightfully lost and bewildered in a pleasing delusion, and we walk about like the enchanted hero of a romance, who sees beautiful castles, woods, and meadows, and at the same time hears the warbling of birds and the purling of streams; but, upon the finishing of some secret spell, the fantastic scene breaks up, and the disconsolate knight finds himself on a barren heath, or in a solitary desert. (A) It is not improbable that something like this may be the state

R

of

4.

“(o) He has annexed a secret pleasure to the idea of any thing that is new or uncommon, (p) that he might encourage us in the pursuit after knowledge, (q) and engage us to search into the wonders of his creation; (r) for every new idea brings such a pleasure along with it, as rewards any pains we have taken in its acquisition, and consequently serves as a motive to put us upon fresh discoveries.”

ANALYSIS.—(o, p, q) *Why* has God annexed pleasure to the idea of any thing that is new? (r) *How* what is new encourages us in the pursuit after knowledge?

COMPRESSION.—*Suppress* q, as a repetition of p. *Suppress* r, as an adjunct of manner to the sentence p, and an illustration of it.

ABRIDGMENT.

“*He has annexed a secret pleasure to the idea of any thing that is new, that we might be encouraged in the pursuit after knowledge.*”

5.

“(s) He has made every thing that is beautiful in our own species pleasant, (t) that all creatures might be tempted to multiply their kind, (u) and fill the world with inhabitants; (v) for it is very remarkable, that wherever nature is crossed in the production of a monster (the result of any unnatural mixture), the breed is incapable of propagating its likeness, and of founding a new order of creatures; so that, unless all creatures were allured by the beauty of their own species, generation would be at an end, and the world unpeopled.”

ANALYSIS.—(s, t, u) *Why* has he made every thing that is beautiful in our own species pleasant? (v) *What* would happen if it were not so?

COMPRESSION.—*Suppress* u, as a repetition of t. *Suppress* v, as a particular, illustrating t, and confirming what is advanced in it.

ABRIDGMENT.

“*He has made every thing that is beautiful in our own species pleasant, that all creatures might be tempted to multiply their kind.*”

6.

“(w) In the last place, he has made every thing that is beautiful in all other objects pleasant, or rather has made so many objects appear beautiful, (x) that he might render the whole creation more gay and delightful. (y) He has given almost every thing about us the power of raising an agreeable idea in the imagination: so that it is impossible for us to behold his works with coldness and indifference, and to survey so many beauties without a secret satisfaction and complacency. Things would make but a poor appearance in the eye, if we saw them only in their proper figures and motions: and what reason can we assign for their exciting in us so many of those ideas which are different from any thing that exists in the objects themselves (for such are light and colours), were it not to add super-numerary ornaments to the universe, and make it more agreeable to the imagination? We are every where entertained with pleasing shows and apparitions, we discover imaginary glories in the heavens, and in the earth, and see some of this visionary beauty poured upon the whole creation; but what a rough unsightly sketch of nature should we be entertained with, did all her colouring disappear, and the several distinctions of light and shade vanish! (z) In short, our souls are at present delightfully lost and bewildered in a pleasing delusion, and we walk about like the enchanted hero of a romance, who sees beautiful castles, woods, and meadows, and at the same time hears the warbling of birds and the purling of streams; but, upon the finishing of some secret spell, the fantastic scene breaks up, and the disconsolate knight finds himself on a barren heath, or in a solitary desert. (A) It is not improbable that something like this may be the state

R

of

of the soul after its first separation, in respect of the images it will receive from matter, though indeed the ideas of colours are so pleasing and beautiful in the imagination, that it is possible the soul will not be deprived of them, but perhaps find them excited by some other occasional cause, as they are at present by the different impressions of the subtile matter on the organ of sight. (B) I have here supposed that my reader is acquainted with that great modern discovery, which is at present universally acknowledged by all the enquirers into natural philosophy; namely, that light and colours, as apprehended by the imagination, are only ideas in the mind, and not qualities that have any existence in matter. (c) As this is a truth which has been proved incontestably by many modern philosophers, and is indeed one of the finest speculations in that science, if the English reader would see the notion explained at large, he may find it in the Eighth Chapter of the Second Book of Mr. Locke's Essay on Human Understanding."

ANALYSIS.—(w, x) *Why* has he made every thing that is beautiful in all other objects pleasant? (y) *In what manner* has he made it pleasant? (z) The present state of our soul, is *what*? (A) *What* may probably be its state after the soul's first separation? (B) *What* I have supposed here? (c) *Where* my reader may find this notion explained at large?

COMPRESSION.—*Suppress* y and z, as particulars, illustrating the sentence w. *Suppress* A, B, C, as incidental reflexions and digressions.

ABRIDGMENT.

"*He has made every thing that is beautiful in all other objects pleasant, that he might render the whole creation more gay and delightful.*"

GENERAL ABRIDGMENT OF N° 413.

(1) *It is impossible for us to assign the efficient and necessary causes of our being pleased with what is great, new, or beautiful:* (2) *But the final causes of this pleasure lie more open to our observation, and are more useful.* (3) *Thus, for instance, we may say, that God has made us naturally delight*
in

in what is GREAT and unlimited, that we might have a just relish of the contemplation of his being: (4) in what is NEW, that we might be encouraged in the pursuit after knowledge: (5) in what is BEAUTIFUL in our own species, that all creatures might be tempted to multiply their kind: (6) and in what is BEAUTIFUL in other objects, that we might find the whole creation more gay and delightful.

SPECTATOR, N^o 414.

I.

“(A) IF we consider (B) the works of nature and art, as they are qualified to entertain the imagination, (C) we shall find (D) the last very defective, in comparison of the former; (E) for though they may sometimes appear as beautiful or strange, they can have nothing in them of that vastness and immensity, which afford so great an entertainment to the mind of the beholder. (F) The one may be as polite and delicate as the other, but can never shew herself so august and magnificent in the design. There is something more bold and masterly in the rough careless strokes of nature, than in the nice touches and embellishments of art. (G) The beauties of the most stately garden or palace lie in a narrow compass; the imagination immediately runs them over, and requires something else to gratify her; but, in the wide fields of nature, the sight wanders up and down without confinement, and is fed with an infinite variety of images, without any certain stint or number. (H) For this reason, we always find the poet in love with a country life, where nature appears in the greatest perfection, and furnishes out all those scenes that are most apt to delight the imagination.”

ANALYSIS.—(A, B, C, D) If we consider *what*? We shall find *what*?
(E) *Why*? (F) *In what manner*? (G, H) Example.

COMPRESSION.—*Suppress* A and C, as incidental expressions. *Suppress* F, as a secondary adjunct of motive. (Or, in a less compact abridgment, compress it as hereafter). *Suppress* E, G, H, as particulars, illustrating the sentence E, and as a confirmation of it.

ABRIDGMENT.

"The works of ART, as qualified to entertain the imagination, are very defective, in comparison with those of NATURE: for they have nothing in them of that vastness and immensity, which affords so great an entertainment to the mind of the beholder."

2.

"(J) But though there are several of these wild scenes, that are more delightful than any artificial shows; (K) yet we find (L) the works of nature still more pleasant, the more they resemble those of art; (M) for in this case our pleasure rises from a double principle; from the agreeableness of the objects to the eye, and from their similitude to other objects. We are pleased as well with comparing their beauties, as with surveying them, and can represent them to our minds, either as copies or originals. (N) Hence it is, that we take delight in a prospect which is well laid out, and diversified with fields and meadows, woods and rivers; in those accidental landscapes of trees, clouds and cities, that are sometimes found in the veins of marble; in the curious fret-work of rocks and grottos; and, in a word, in any thing that hath such variety or regularity as may seem the effect of design, in what we call the works of chance."

ANALYSIS.—(J, K, L) *Notwithstanding what*? We find *what*? (M) *Why*?
(N) Examples.

COMPRESSION.—*Suppress* J, as a secondary adjunct of restriction, and a transition. *Suppress* K, as an adjunct of energy. *Suppress* M, as a secondary adjunct of motive. (Or, in a less compact abridgment, compress it as hereafter).

ABRIDGMENT.

ABRIDGMENT.

"Yet the works of nature become still more pleasant the more they resemble those of art; for, in that case, our pleasure arises from a double principle, viz. from comparing those beauties, and surveying them."

3.

"(o) If the products of nature rise in value, according as they more or less resemble those of art, (p) we may be sure that artificial works receive a greater advantage from their resemblance of such as are natural; (q) because here the similitude is not only pleasant, but the pattern more perfect. (r) The prettiest landscape I ever saw, was one drawn on the walls of a dark room, which stood opposite on one side to a navigable river, and on the other to a park. The experiment is very common in optics. Here you might discover the waves and fluctuations of the water in strong and proper colours, with the picture of a ship entering at one end, and sailing by degrees through the whole piece. On another there appeared the green shadows of trees, waving to and fro with the wind, and herds of deer among them in miniature, leaping about upon the wall. (s) I must confess, the novelty of such a sight may be one occasion of its pleasantness to the imagination; (t) but certainly the chief reason is its near resemblance to nature, as it does not only, like other pictures, give the colour and figure, but the motion of the things it represents."

ANALYSIS.—(o, p) The artificial works receive a greater advantage from what? (q) Why? (r) Example. (s, t) Objection and answer.

COMPRESSION.—*Suppress* o, as a repetition; employed here as a transition. *Suppress* q, as a secondary adjunct of motive, relating to p. (Or, in a less compact abridgment, compress it as hereafter). *Suppress* r, s, t, as the illustration of p.

ABRIDGMENT.

"Artificial works receive a greater advantage from their resembling those of nature: as then not only the similitude is pleasant, but the pattern more perfect."

4.

“(u) We have before observed, that there is generally in nature something more grand and august, than what we meet with in the curiosities of art. (v) When, therefore, we see this imitated in any measure, it gives us a nobler and more exalted kind of pleasure than what we receive from the nicer and more accurate productions of art. (w) On this account our English gardens are not so entertaining to the fancy as those of France and Italy, (x) where we see a large extent of ground covered over with an agreeable mixture of garden and forest, which represent every where an artificial rudeness, much more charming than that neatness and elegance which we meet with in those of our own country. (y) It might, indeed, be of ill consequence to the public, as well as unprofitable to private persons, to alienate so much ground for pasturage, and the plough, in many parts of a country that is so well peopled, and cultivated to a far greater advantage. (z) But why may not a whole estate be thrown into a kind of garden by frequent plantations, that may turn as much to the profit as the pleasure of the owner? A marsh overgrown with willows, or a mountain shaded with oaks, are not only more beautiful, but more beneficial, than when they lie bare and unadorned. Fields of corn make a pleasant prospect; and if the walks were a little taken care of that lie between them, if the natural embroidery of the meadows were helped and improved by some small additions of art, and the several rows of hedges set off by trees and flowers, that the soil was capable of receiving, a man might make a pretty landscape of his own possession.”

ANALYSIS.—(u) *What* have we before observed? (v) *What* follows that? (w, x) Example. (y, z) Objection and answer.

COMPRESSION.

COMPRESSION.—*Suppress* u, as a repetition. *Suppress* v, as a clear consequence of what is said. *Suppress* x, as an illustration of w. *Suppress* y and z, as incidental reflexions.

ABRIDGMENT.

“ On this account, our English gardens are not so entertaining to the fancy as those of France and Italy.”

5.

“(A) Writers who have given us an account of China, tell us, (B) the inhabitants of that country laugh at the plantations of our Europeans, which are lain out by the rule and line; (C) because, they say, any one may place trees in equal rows and uniform figures. They chuse rather to shew a genius in works of this nature, and therefore always conceal the art by which they direct themselves. They have a word, it seems, in their language, by which they express the particular beauty of a plantation that thus strikes the imagination at first sight, without discovering what it is that has so agreeable an effect. (D) Our British gardeners, on the contrary, instead of humouring nature, love to deviate from it as much as possible. (E) Our trees rise in cones, globes, and pyramids. We see the marks of the scissars upon every plant and bush. (F) I do not know whether I am singular in my opinion, but, for my own part, I would rather look upon a tree in all its luxuriancy and diffusion of boughs and branches, than when it is thus cut and trimmed into a mathematical figure; and cannot but fancy that an orchard in flower looks infinitely more delightful than all the little labyrinths of the most finished parterre. (G) But as our great modellers of gardens have their magazines of plants to dispose of, it is very natural for them to tear up all the beautiful plantations of fruit-trees, and contrive a plan that may most
turn

turn to their own profit, in taking off their ever-greens, and the like moveable plants, with which their shops are plentifully stocked."

ANALYSIS.—(A, B) The inhabitants of China do *what*? (C) *Why*? (D) Our English gardeners do *what*? (E) *In what* manner? (F) For my own part, I would rather do *what*? (G) *Why* it cannot be done?

COMPRESSION.—*Suppress* A, as an unnecessary particular. *Suppress* C, as a secondary adjunct of motive. *Suppress* D, as a repetition of what is already affirmed in the preceding paragraph. *Suppress* E, as a secondary adjunct of manner. *Suppress* F, G, as incidental reflexions.

ABRIDGMENT.

"The inhabitants of China laugh at our European plantations lain out by the rule and line."

GENERAL ABRIDGMENT OF N° 414.

- (1) *The works of art, as qualified to entertain the imagination, are very defective, in comparison with those of nature; for they have nothing of that vastness and immensity which affords so great an entertainment to the mind of the beholder.*
 (2) *Yet the works of nature become still more pleasant, the more they resemble those of art: for, in that case, our pleasure arises both from comparing the beauties and surveying them.*
 (3) *Artificial works receive also a greater advantage from their resembling those of nature; as then not only the similitude is pleasant, but the pattern more perfect.* (4) *On this account our English gardens are not so entertaining to the fancy as those of France and Italy.* (5) *Even the inhabitants of China laugh at our plantations laid out by the rule and line.*



SPECTATOR, N^o 415.

I.

“(A) HAVING already shewn how the fancy is affected by the works of nature, and afterwards considered in general both the works of nature and of art, how they mutually assist and complete each other, in forming such scenes and prospects as are most apt to delight the mind of the beholder; (B) I shall, in this paper, throw together some reflexions on (c) that particular art, which has a more immediate tendency, than any other, to produce those primary pleasures of the imagination, which have hitherto been the subject of this discourse. The art I mean is that of architecture; (D) which I shall consider only with regard to the light in which the foregoing speculations have placed it, (E) without entering into those rules and maxims which the great masters of architecture have laid down, and explained at large in numberless treatises upon that subject.”

ANALYSIS.—(A) Having already done *what*? (B, c) I shall do *what*? (D) How shall I consider this art?

COMPRESSION.—*Suppress* A, as a repetition. *Suppress* the circumlocution c, and in its place name the object expressed by it, viz. *architecture*. *Suppress* E, as implied in the sentence D, and an illustration of it. (N.B. The whole of this paragraph may be suppressed in a *compact abridgment*, as it only contains an introductory observation).

ABRIDGMENT.

“ I shall, in this paper, throw together some reflexions on architecture, which I shall consider only as it is intended to please the imagination.”

2.

“(F) Greatness, in the works of architecture, may be considered as relating to the *bulk* and body of the structure, or to the *manner* in which it is built.”

ANALYSIS.—(F) How greatness, in the works of architecture, may be considered?

S

COMPRESSION.

COMPRESSION.—(N. B. As there is no *circumlocution* nor *repetition*, nor *particular*, in this paragraph, it cannot be compressed. Then the abridgment of it will coincide with the author's passage).

ABRIDGMENT.

"Greatness, in the works of architecture, may be considered either as relating to the bulk and body of the structure, or to the manner in which it is built."

3.

"(G) As for the first, we find the ancients, especially among the eastern nations of the world, infinitely superior to the moderns. (H) Not to mention the *tower of Babel*, of which an old author says there were the foundations to be seen in his time, which looked like a spacious mountain; what could be more noble than the *walls of Babylon*, its *hanging gardens*, and its temple to *Jupiter Belus*, that rose a mile high by eight several stories, each story a furlong in height, and on the top of which was the Babylonian observatory? (J) I might here, likewise, take notice of the *huge rock* that was cut into the figure of Semiramis, with the smaller rocks that lay by it in the shape of tributary kings; (K) the *prodigious basin*, or artificial lake, which took in the whole Euphrates, till such time as a new canal was formed for its reception, with the several trenches through which that river was conveyed."

ANALYSIS.—(G) As for the first, we find *what*? (H, J, K) *In what manner*?

COMPRESSION.—*Suppress* H, J, K, as the particular examples which illustrate the principal sentence G, (Or, in a less compact abridgment, compress them as follows):

ABRIDGMENT.

"As for the bulk, the ancients were infinitely superior to the moderns. What could be more grand than the tower of Babel, the walls of Babylon, its hanging gardens, its temple to Jupiter Belus, the huge rock, the prodigious basin?"

4.

"(L) I know there are persons who look upon some of these wonders of art as fabulous; (M) but I cannot find any ground

ground for such a suspicion, (N) unless it be that we have no such works among us at present. (o) There were, indeed, many greater advantages for building in those times, and in that part of the world, than have been met with ever since. (P) The earth was extremely fruitful, (Q) men lived generally on pasturage, which requires a much smaller number of hands than agriculture: (R) there were few trades to employ the busy part of mankind, and fewer arts and sciences to give work to men of speculative tempers; (s) and what is more than all the rest, the prince was absolute; so that, when he went to war, he put himself at the head of a whole people: as we find Semiramis leading her three millions to the field, and yet overpowered by the number of her enemies. It is no wonder, therefore, when she was at peace, and turned her thoughts on building, that she could accomplish so great works, with such a prodigious multitude of labourers: (r) besides that, in her climate, there was small interruption of frosts and winters, which make the northern workmen lie half the year idle. (u) I might mention too, among the benefits of the climate, what historians say of the earth, that it sweated out a bitumen or natural kind of mortar, which is doubtless the same with that mentioned in holy writ, as contributing to the structure of Babel.—“Slime they used instead of mortar.”

ANALYSIS.—(L) I know *what*? (M, N) I cannot find *what*? (o) *Why*? (P, Q, R, S, T, U) *How* is it so?

COMPRESSION.—*Suppress* L, as a secondary adjunct of restriction. *Suppress* N, as an incidental reflexion. *Suppress* P, Q, R, S, T, U, as particulars, illustrating by examples the principal sentence o.

ABRIDGMENT.

“Nor should these wonders of art be considered as fabulous; for in those times, and in that part of the world, there were many greater advantages for building than have since been met with.”

5.

“(v) In Egypt we still see their *pyramids*, (w) which answer to the descriptions that have been made of them; (x) and I question not but a traveller might find out some remains of the labyrinth that covered a whole province, and had a hundred temples disposed among its several quarters and divisions. (y) The *wall of China* (z) is one of these eastern pieces of magnificence, which makes a figure even in the map of the world, (A) although an account of it would have been thought fabulous, were not the wall itself still extant. (B) We are obliged to devotion for the noblest buildings that have adorned the several countries of the world. (c) It is this which has set men at work on temples and public places of worship, not only that they might, by the magnificence of the building, invite the Deity to reside within it, but that such stupendous works might, at the same time, open the mind to vast conceptions, and fit it to converse with the divinity of the place. For every thing that is majestic imprints an awfulness and reverence on the mind of the beholder, and strikes in with the natural greatness of the soul.”

* ANALYSIS.—(v, w, x) In Egypt we still see *what*? (y, z, A) The wall of China is *what*? (B) We are obliged to devotion *for what*? (c) In *what* manner?

COMPRESSION.—*Suppress* w, x, as particulars and incidental reflexions, illustrating v. *Suppress* z, A, as particulars and incidental reflexions, illustrating y. *Suppress* B and c, as digressions.

ABRIDGMENT.

“We may still see *pyramids* in Egypt, and the *wall of China*.”

6.

“(s) In the second place, we are to consider greatness of manner in architecture, (r) which has such force upon the imagination, that a small building, where it appears, shall

shall give the mind nobler ideas than one of twenty times the bulk, where the manner is ordinary or little. (v) Thus, perhaps, a man would have been more astonished with the majestic air that appeared in one of Lyfippus's statues of Alexander, though no bigger than the life, than he might have been with Mount Athos, had it been cut into the figure of the hero, according to the proposal of Phidias, with a river in one hand, and a city in the other. (v) Let any one reflect on the disposition of mind he finds in himself, at his first entrance into the Pantheon at Rome, and how the imagination is filled with something great and amazing; and, at the same time, consider how little, in proportion, he is affected with the inside of a gothic cathedral, though it be five times larger than the other; which can arise from nothing else, but the greatness of the manner in the one, and the meanness in the other."

ANALYSIS.—(s, t) *What* are we to consider in the second place?
(u) *What* follows from that? (v) Example.

COMPRESSION.—*Suppress* s, as a transition. *Suppress* u, as an incidental reflexion, or as a consequence, clearly implied in the antecedent r. *Suppress* v, as an illustration and confirmation of the sentences t, u.

ABRIDGMENT.

"Greatness of manner in architecture has such a force upon the imagination, that a small building, where it appears, shall give the mind nobler ideas than one twenty times the bulk, where the manner is ordinary or little."

7.

"(w) I have seen an observation upon this subject in a French author, which very much pleased me. (x) It is in *Monsieur Freart's Parallel of the Ancient and Modern Architecture*. (y) I shall give it the reader with the same terms of art which he has made use of. "I am observing (says he) a thing, which, in my opinion, is very curious, "whence it proceeds, that in the same quantity of superficies, "the one manner appears great and magnificent, and the "other

" other poor and trifling ; the reason is fine and uncommon.
 " I say then, that to introduce into architecture this
 " grandeur of manner, we ought so to proceed, that the
 " division of the principal members of the order may consist
 " but of few parts, that they be all great and of a bold
 " and ample relieve and swelling ; and that the eye,
 " beholding nothing little and mean, the imagination may
 " be more vigorously touched and affected with the work
 " that stands before it. For example ; in a cornice, if the
 " gola, or cynatium of the corona, the coping, the
 " modillions or dentelli, make a noble show by their
 " graceful projections, if we see none of that ordinary con-
 " fusion which is the result of those little cavities, quarter-
 " rounds of the astragal, and I know not how many other
 " intermingled particulars, which produce no effect in
 " great and massy works, and which very unprofitably
 " take up place to the prejudice of the principal member,
 " it is most certain that this manner will appear solemn and
 " great ; as, on the contrary, that it will have but a poor
 " and mean effect, where there is a redundancy of those
 " smaller ornaments, which divide and scatter the angles
 " of the sight into such a multitude of rays, so pressed
 " together, that the whole will appear but a confusion."

ANALYSIS.—(w, x) *What observation have I seen upon that subject ?*
 (y) *How shall I give it here ?*

COMPRESSION.—*Suppress w, as an incidental reflexion. Suppress x, as a particular, containing only the repetition and illustration of what is already said.*

ABRIDGMENT.

" *There is a proper observation upon this subject by Monsieur Freart, in his Parallel of the Ancient and Modern Architecture.*"

8.

" (z) Among all the figures in architecture, there are none that have a greater air than the *concave* and *convex* ;

(A)

(A) and we find in all the ancient and modern architecture, as well in the remote parts of China, as in countries nearer home, that round pillars and vaulted roofs make a great part of those buildings which are designed for pomp and magnificence. (B) The reason I take to be, because in these figures we generally see more of the body, than in those of other kinds. (C) There are, indeed, figures of bodies, where the eye may take in two thirds of the surface; but as in such bodies the sight must split upon several angles, it does not take in one uniform idea, but several ideas of the same kind. (D) Look upon the outside of a dome, your eye half surrounds it; look up into the inside, and at one glance you have all the prospect of it; the entire concavity falls into your eye at once, the sight being as the centre that collects and gathers into it the lines of the whole circumference. In a square pillar, the sight often takes in but a fourth part of the surface: and in a square concave, must move up and down to the different sides, before it is master of all the inward surface. (E) For this reason, the fancy is infinitely more struck with a view of the open air, and skies, that passes through an arch, than what comes through a square, or any other figure. The figure of the rainbow does not contribute less to its magnificence, than the colours to its beauty, as it is very poetically described by the son of Sirach, "Look upon the rainbow, and praise him that made it; very beautiful it is in his brightness; it encompasses the heavens with a glorious circle, and the hands of the Most High have bended it."

ANALYSIS.—(Z) *What figures in architecture have the greatest air?*
 (A) We find *what*? (B) *What* is the reason of it? (C) Objection and answer. (D) Examples. (E) What follows from *that*?

COMPRESSION.—*Suppress* A, as an incidental reflexion, implied as a confirmation of what is said by Z. *Suppress* C, D, E, as an illustration of B.

ABRIDGMENT.

" Among all the figures in architecture, there are none that have a greater air than the concave and convex : the reason is, perhaps, because we generally see in them more of the body than in the other figures."

9.

" (F) Having thus spoken of that greatness which affects the mind in architecture, (G) I might next shew the pleasure that rises in the imagination from what appears new and beautiful in this art ; (H) but as every beholder has naturally a greater taste of these two perfections (J) in every building which offers itself to his view, than of that which I have hitherto considered, (K) I shall not trouble my reader with any reflexions upon it. (L) It is sufficient for my present purpose, to observe, that there is nothing in this whole art which pleases the imagination, but as it is great, uncommon, or beautiful."

ANALYSIS.—(F, G) Having spoken of *what* ? I might next shew *what* ? (H, J, K) *Why* I shall not trouble my reader with any reflexion upon it ? (L) *What* is sufficient for my present purpose ?

COMPRESSION.—*Suppress* F, G, as incidental reflexions. *Suppress* J, as unnecessary particulars. *Suppress* L, as repetition. (N. B. This paragraph may be entirely suppressed in a *compact abridgment*, as only containing, by way of conclusion, an incidental observation).

ABRIDGMENT.

" As every beholder has a natural taste of what is new and beautiful in architecture, I shall not trouble my reader with any reflexion upon these two perfections."

GENERAL ABRIDGMENT OF N° 415.

(1) *Architecture seems particularly intended to please the imagination.* (2) *GREATNESS, in the works of architecture, may be considered either as relating to the bulk and body of the structure, or to the manner in which it is built.* (3) *As to the bulk, the ancients, especially those of the East, were infinitely superior to the moderns : for what could be more grand than*

than the tower of Babel, the walls of Babylon, its hanging gardens, its temple of Jupiter Belus? (4) Nor should these wonders of art be considered as fabulous; for in those times, and in that part of the world, there were many greater advantages for building than have since been met with.

(5) Besides, as a proof that those works are not fabulous, we see the pyramids of Egypt and the wall of China still extant.

(6) As to the greatness of manner, it has such a force upon the imagination, that a small building, where it appears, shall give the mind nobler ideas, than one twenty times the bulk, where the manner is ordinary or little. (7) See, on this subject, Monsieur Freart's Parallel of Ancient and Modern Architecture.

(8) Among all the figures in architecture, the concave and convex have a greater air: the reason is, perhaps, because we see in them more of the body than in the other figures.

SPECTATOR, N° 416.

I.

“(A) I AT first divided the pleasures of the imagination into such as arise from objects that are actually before our eyes, or that once entered in at our eyes, and are afterwards called up into the mind either barely by its own operations, or on occasion of something without us, as statues, or descriptions. (B) We have already considered the first division;

(c) and shall therefore enter on the other, which, for distinction sake, I have called the secondary pleasures of the imagination. (d) When I say, the ideas we receive from statues, descriptions, or such like occasions, are the same that were once actually in our view, it must not be

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under-

understood that we had once seen the very place, action, or person which are carved or described. It is sufficient that we have seen places, persons, or actions, in general, which bear a resemblance, or at least some remote analogy with what we find represented; since it is in the power of the imagination, when it is once stocked with particular ideas, to enlarge, compound, and vary them at her own pleasure."

ANALYSIS.—(A) I, at first, did *what*? (B) We have already done *what*? (C) We shall therefore do *what*? (D) *What* must be understood by secondary pleasures of the imagination?

COMPRESSION.—*Suppress* A, as a repetition. *Suppress* B, as an incidental reflexion. *Suppress* D, as a repetition of what has been already explained in the Paper N^o 411. (N. B. The whole of this paragraph, being only an introduction to what is to be said after, may be suppressed in a *more compact abridgment*).

ABRIDGMENT.

"We shall consider here the secondary pleasures of the imagination."

2.

"(E) Among the different kinds of representation, *statuary* is the most natural, and shews us something likest the object that is represented. (F) To make use of a common instance, let one who is born blind take an image in his hands, and trace out with his fingers the different furrows and impressions of the chisel, and he will easily conceive how the shape of a man, or beast, may be represented by it; but should he draw his hand over a picture, where all is smooth and uniform, he would never be able to imagine how the several prominencies and depressions of a human body could be shewn on a plain piece of canvas, that has in it no unevenness or irregularity. (G) *Description* runs yet farther from the things it represents than *painting*; (H) for a picture bears a real resemblance to its original, which letters and syllables are wholly void of. Colours speak

speak all languages, but words are understood only by such a people or nation. (J) For this reason, though men's necessities quickly put them on finding out speech, writing is probably of a later invention than painting; (K) particularly, we are told that in America, when the Spaniards first arrived there, expresses were sent to the Emperor of Mexico in paint, and the news of his country delineated by the strokes of a pencil, which was a more natural way than that of writing, though, at the same time, much more imperfect, because it is impossible to draw the little connexions of speech, or to give the picture of a conjunction or an adverb. (L) It would be yet more strange, to represent visible objects by sounds that have no ideas annexed to them, and to make something like description in *music*: (M) Yet it is certain, (N) there may be confused, imperfect notions of this nature raised in the imagination by an artificial composition of notes; (O) and we find that great masters in the art are able sometimes to set their hearers in the heat and hurry of a battle, to overcast their minds with melancholy scenes and apprehensions of deaths and funerals, or to lull them into pleasing dreams of groves and Elysiums."

ANALYSIS.—(E) Among the different kinds of representation, statuary is *what*? (F) Example. (G) Description runs yet farther from the objects than *what*? (H) *Why*? (J) *What* follows from that? (K) Example. (L) It would be yet more strange to do *what*? (M, N) However *what* is certain? (O) Example.

COMPRESSION.—*Suppress* F, as an illustration of E. *Suppress* H, J, K, as the illustration of G. *Suppress* L, as a secondary adjunct of restriction; for the conjunction *though* is there understood. *Suppress* O, as the illustration of N.

ABRIDGMENT.

"Among the different kinds of representation which please the imagination, STATUARY is the most natural. PAINTING does not shew us so naturally the objects it represents. DESCRIPTION runs yet farther from the objects than painting. Some confused and imperfect notions of visible objects may be also raised in the imagination by MUSIC."

3.

“(P) In all these instances, this secondary pleasure of the imagination proceeds from that action of the mind, which compares the ideas arising from the original objects with the ideas we receive from the statue, picture, description, or sounds, that represent them. (Q) It is impossible for us to give the necessary reason why this operation of the mind is attended with so much pleasure, as I have before observed on the same occasion; but we find a great variety of entertainments derived from this single principle: (R) for it is this that not only gives us a relish of statuary, painting, and description, but makes us delight in all the actions and arts of mimicry. (S) It is this that makes the several kinds of wit pleasant, which consists, as I have formerly shewn, in the affinity of ideas: (T) and we may add, it is this also that raises the little satisfaction we sometimes find in the different sorts of false wit; whether it consists in the affinity of letters, as in anagram, acrostic; or of syllables, as in doggrel rhymes, echos; or of words, as in puns, quibbles; or of a whole sentence or poem, to wings and altars. (U) The final cause, probably, of annexing pleasure to this operation of the mind, was to quicken and encourage us in our searches after truth, since the distinguishing one thing from another, and the right discerning betwixt our ideas, depends wholly upon our comparing them together, and observing the congruity or disagreement that appears among the several works of nature.”

ANALYSIS.—(P) In all these instances, this secondary pleasure of the imagination proceeds from what? (Q) It is impossible for us to do *what*? but we find *what*? (R, S, T) In *what* manner? (U) *What* is the final cause of this pleasure?

COMPRESSION.—*Suppress* Q, as a repetition. (Vide Spectator, N^o 413.) *Suppress* repetitions and particulars, to be found in the sentences R, S, T, and compress

compress them into a short enumeration of the objects. *Suppress v*, either as a repetition, (vide Spectator, N^o 413) or as an incidental reflexion.

ABRIDGMENT.

"In all these instances, this secondary pleasure of the imagination proceeds from our comparing the artificial objects with their originals. It is by this operation of our mind also that we delight in all the actions and arts of mimicry, in several kinds of wit, and in several odd combinations of letters, syllables, or words."

4.

"(v) But I shall here confine myself to those pleasures of the imagination, which proceed from ideas raised by words, because most of the observations that agree with descriptions, are equally applicable to painting and statuary. (x) Words, when well chosen, have so great a force in them, that a description often gives us more lively ideas than the sight of things themselves. (y) The reader finds a scene drawn in stronger colours, and painted more to the life, in his imagination, by the help of words, than by an actual survey of the scene which they describe. (z) In this case the poet seems to get the better of nature; he takes, indeed, the landscape after her, but gives it more vigorous touches, heightens its beauty, and so enlivens the whole piece, that the images which flow from the objects themselves appear weak and faint, in comparison of those that come from the expressions. (A) The reason, probably, may be, because in the survey of any object, we have only so much of it painted on the imagination, as comes in at the eye; but in its description, the poet gives us as free a view of it as he pleases, and discovers to us several parts, that either we did not attend to, or that lay out of our sight when we first beheld it. (B) As we look on any object, our idea of it is, perhaps, made up of two or three simple ideas; but when the poet represents it, he may either give us a more complex idea of it, or only raise in us such ideas as are most apt to affect the imagination."

ANALYSIS.

ANALYSIS.—(v) *To what* shall I here confine myself, and *why*? (x) *What* great force have words when well chosen? (y) *In what* manner? (z) *How* it is so in poetry? (A, B) *Why* it is so?

COMPRESSION.—*Suppress* v, either as a transition, or as an incidental reflexion. *Suppress* y, as a repetition of x, or an illustration of it. *Suppress* z, as an explanation of x and y. *Suppress* A, as a secondary adjunct of motive, relating to z. *Suppress* B, as a particular, intended to explain A, and a repetition of it.

ABRIDGMENT.

“*Words, when well chosen, in a description, have so great a force in them, that they often give us more lively ideas than the sight of the things themselves.*”

5.

“(c) It may be here worth our while to examine (d) how it comes to pass that several readers, who are all acquainted with the same language, and know the meaning of the words they read, should nevertheless have a different relish of the same descriptions. (e) We find one transported with a passage, which another runs over with coldness and indifference, or finding the representation extremely natural, where another can perceive nothing of likeness and conformity. (f) This different taste must proceed either from the perfection of imagination in one more than in another, or from the different ideas that several readers affix to the same words. (g) For, to have a true relish, and form a right judgment of a description, a man should be born with a good imagination, and must have well weighed the force and energy that lie in the several words of a language, so as to be able to distinguish which are most significant and expressive of their proper ideas, and what additional strength and beauty they are capable of receiving from conjunction with others. The fancy must be warm to retain the print of those images it hath received from outward objects; and the judgment discerning, to know what expressions are most proper to clothe and adorn them to the best advantage. (h) A man who is deficient

in

in either of these respects, though he may receive the general notion of a description, can never see distinctly all its particular beauties: (J) as a person with a weak sight may have the confused prospect of a place that lies before him, without entering into its several parts, or discerning the variety of its colours in their full glory and perfection."

ANALYSIS.—(C, D) It may be worth our while to examine *what?*
(E) Example. (F) This difference of taste must proceed *from what?*
(G) *Why?* (H, J) Example.

COMPRESSION.—*Suppress C*, as an incidental reflexion. *Suppress E*, as an explanation of D. *Suppress G*, as a secondary adjunct of motive. *Suppress H*, as the repetition of F. *Suppress J*, as an illustration of H.

ABRIDGMENT.

"When it happens that persons equally acquainted with the same language, have a different relish in the same description, it must proceed either from the perfection of imagination in one more than in another, or from the different ideas they affix to the same words."

GENERAL ABRIDGMENT OF N° 416.

(1, 2) Among the different kinds of representation which please the imagination, STATUARY is the most natural. PAINTING does not shew us so naturally the objects it represents. DESCRIPTION runs yet farther from the objects than painting. Some confused and imperfect notions of visible objects may also be raised in the imagination by MUSIC.
(3) In all these arts, this secondary pleasure of the imagination proceeds from our comparing the artificial objects with their originals. It is by that operation of our mind also, that we delight in all the actions and arts of mimicry, in several kinds of wit, and even in several odd combinations of letters, syllables, and words. (4) But words, when well chosen, in a description, have so great a force in them, that they often give us more lively ideas than the sight of the things themselves: (5) And, if sometimes, as it happens, persons
equally

equally acquainted with the same language have a different relish in the same description, it proceeds either from the perfection of the imagination in one more than in another, or from the different ideas they affix to the same words."

SPECTATOR, N^o 417.

I.

"(A) **W**_E may observe, that any single circumstance of what we have formerly seen, often raises up a whole scene of imagery, (B) and awakens numberless ideas that before slept in the imagination: (C) such a particular smell or colour is able to fill the mind, on a sudden, with the picture of the fields or gardens where we first met with it, and to bring up into view all the variety of images that once attended it. Our imagination takes the hint, and leads us unexpectedly into cities or theatres, plains or meadows. (D) We may further observe, (E) when the fancy thus reflects on the scenes that have passed in it formerly, (D) those which were at first pleasant to behold, appear more so upon reflexion, (F) and that the memory heightens the delightfulness of the original. (G) A Cartesian would account for both these instances in the following manner:—The set of ideas which we received from such a prospect or garden, having entered the mind at the same time, have a set of traces belonging to them in the brain, bordering very near upon one another: when, therefore, any one of these ideas arises in the imagination, and consequently dispatches a flow of animal spirits to its proper trace, these spirits, in the violence of their motion, run not only into the trace
to

to which they were more particularly directed, but into several of those that lie about it: by these means they awaken other ideas of the same set, which immediately determine a new dispatch of spirits, that in the same manner open other neighbouring traces, till at last the whole set of them is blown up, and the whole prospect or garden flourishes in the imagination. But because the pleasure we received from these places far surmounted and overcame the little disagreeableness we found in them; for this reason there was at first a wider passage worn in the pleasure traces, and, on the contrary, so narrow a one in those which belonged to the disagreeable ideas, that they were quickly stopped up, and rendered incapable of receiving any animal spirits, and consequently of exciting any unpleasant ideas in the memory."

ANALYSIS.—(A,B) *What* may we observe? (c) Example. (D,E,F) *What* may we further observe? (G) *How* would a Cartesian account for it?

COMPRESSION.—*Suppress* B, as the repetition of A. *Suppress* c, as particulars, explaining A. *Suppress* F, as implied by E. *Suppress* G, as a digression.

ABRIDGMENT.

"*We may observe that any single circumstance of what we have formerly seen, often raises up a whole scene of ideas in our imagination, and that those scenes which were at first pleasant to behold, appear much more so upon reflexion.*"

2.

"(H) It would be in vain to inquire, whether the power of imagining things strongly, proceeds from any greater perfection in the soul, or from any nicer texture in the brain of one man than of another. (I) But this is certain, that a noble writer should be born with this faculty in its full strength and vigour, (K) so as to be able to receive lively ideas from outward objects, to retain them long, and to range them together, upon occasion, in such figures

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and

and representations, as are most likely to hit the fancy of the reader. (L) A poet should take as much pains in forming his imagination, as a philosopher in cultivating his understanding. (M) He must gain a due relish of the works of nature, and be thoroughly conversant in the various scenery of a country life. (N) When he is stored with country images, if he would go beyond pastoral, and the lower kinds of poetry, (O) he ought to acquaint himself with the pomp and magnificence of courts. (P) He should be very well versed in every thing that is noble and stately in the productions of art; (Q) whether it appear in painting, or statuary, in the great works of architecture, which are in their present glory, or in the ruins of those which flourished in former ages."

ANALYSIS.—(H) *Into what* would it be in vain to inquire? (J) *What* is certain here? (K) *In what manner?* (L, M, O, P) *What* should a poet do? (N) *When?* (Q) *In what case?*

COMPRESSION.—*Suppress* H, as an incidental reflexion. *Suppress* K, as an explanation of J. *Suppress* L, as implied in M, O, P. *Suppress* N, as particulars, secondarily relating to O. *Suppress* Q, as an illustration of P.

ABRIDGMENT.

"Every noble writer should have the faculty of imagining things in its full strength and vigour. A Poet especially ought to be well acquainted with the various sceneries of country life, when he writes pastorals; and with the pomp of courts and noble productions of art, when he uses a higher kind of poetry."

3.

"(R) Such advantages as these help to open a man's thoughts, and to enlarge his imagination, and will therefore have their influence on all kinds of writing, if the author knows how to make right use of them. (S) And, among those of the learned languages, who excell in this talent, the most perfect in their several kinds, are perhaps Homer, Virgil, and Ovid. (T) The first strikes the imagination wonderfully with what is great, the second with what is beautiful, and

and the last with what is strange. (u) Reading the Iliad is like travelling through a country uninhabited, where the fancy is entertained with a thousand savage prospects of vast deserts, wide uncultivated marshes, huge forests, misshapen rocks and precipices. (v) On the contrary, the Æneid is like a well-ordered garden, where it is impossible to find out any part unadorned, or to cast our eyes upon a single spot that does not produce some beautiful plant or flower. (w) But when we are in the Metamorphoses, we are walking on enchanted ground, and see nothing but scenes of magic lying round us. (x) Homer is in his province, when he is describing a battle or a multitude, a hero or a god. Virgil is never better pleased, than when he is in his Elysium, or copying out an entertaining picture. Homer's epithets generally mark out what is great, Virgil's what is agreeable. Nothing can be more magnificent than the figure Jupiter makes in the first Iliad, nor more charming than that of Venus in the first Æneid. Homer's persons are most of them god-like and terrible; Virgil has scarce admitted any into his poem who are not beautiful, and has taken particular care to make his hero so. In a word, Homer fills his readers with sublime ideas, and, I believe, has raised the imagination of all the good poets that have come after him. I shall only instance Horace, who immediately takes fire at the first hint of any passage in the Iliad or Odyssey, and always rises above himself when he has Homer in his view. Virgil has drawn together, into his Æneid, all the pleasing scenes his subject is capable of admitting, and in his Georgics has given us a collection of the most delightful landscapes that can be made out of fields and woods, herds of cattle, and swarms of bees. (y) Ovid, in his Meta-

morphoses, has shewn us how the imagination may be affected by what is strange. He describes a miracle in every story, and always gives us the sight of some new creature at the end of it. His art consists chiefly in well timing his description, before the first shape is quite worn off, and the new one perfectly finished; so that he every where entertains us with something we never saw before, and shews monster after monster to the end of the *Metamorphoses*."

ANALYSIS.—(R) *What* do such advantages as these do? (S) *Who* have excelled the most in this talent? (T) *By what* means? (U, V, W, X, Y) *In what* manner?

COMPRESSION.—*Suppress* R, as the repetition of what is said above, and as particulars easily to be supplied by the reader. *Suppress* U, V, W, X, Y, as the illustration of S, T.

ABRIDGMENT.

"*Among the authors of learned languages, the most perfect in their several kinds are HOMER, VIRGIL, and OVID. The first strikes the imagination with what is great, the second with what is beautiful, and the last with what is strange.*"

4.

"(A) If I were to name a poet that is a perfect master in all these arts of working on the imagination, I think Milton may pass for one: (B) and if his *Paradise Lost* falls short of the *Æneid* or *Iliad* in this respect, (C) it proceeds rather from the fault of the language in which it is written, than from any defect of genius in the author. (D) So divine a poem, in English, is like a stately palace built of brick, where one may see architecture in as great a perfection as in one of marble, though the materials are of a coarser nature. (E) But to consider it only as it regards our present subject; what can be conceived *greater* than the battle of Angels, the majesty of Messiah, the stature and behaviour of Satan and his Peers? (F) What more *beautiful* than Pandæmonium, Paradise, Heaven, Angels,

Angels, Adam and Eve? (G) What more *strange* than the Creation of the world, the several metamorphoses of the fallen Angels, and the surprising adventures their leader meets with in his search after Paradise? (H) No other subject could have furnished a poet with scenes so proper to strike the imagination, as no other poet could have painted those scenes in more strong and lively colours."

ANALYSIS.—(A) *Who* may pass for a perfect master in all these arts? (B, C) Objection and answer. (D) Comparison. (E, F, G) Examples. (H) *In what* manner is he master in these arts?

COMPRESSION.—*Suppress* B, C, D, as incidental particulars; or compress them into this single expression, viz. *As much as the nature of the language in which he has written will allow.* *Suppress* E, F, G, as illustrative particulars of A. *Suppress* F, as implied by what has been already said.

ABRIDGMENT.

"Milton is perhaps a perfect master in all those arts of working on the imagination, as much as the nature of the language in which he has written will allow."

GENERAL ABRIDGMENT OF N° 417.

(1) *We may have observed, that any single circumstance of what we have formerly seen, often raises up a whole scene of ideas in our imagination, and that those scenes which were at first pleasant to behold, appear much more so, upon reflexion.* (2) *Every noble writer should have the faculty of imagining things in its full strength and vigour; but a poet, especially, ought to be perfectly conversant with the various sceneries of country life, when he writes Pastorals; and with the pomp of courts, and noble productions of art, when he uses a higher kind of Poetry.* (3) *Among the authors of learned languages, the most perfect in their several kinds are Homer, Virgil, and Ovid. The first strikes the imagination with what is great; the second, with what is beautiful; and the last, with what is strange.* (4) *Milton is, perhaps, a perfect master in all these arts of working on the imagination, as much as the nature of the language in which he has written will allow.*"



SPECTATOR, N^o 418.

I.

“(A) THE pleasures of these secondary views of the imagination are of a wider and more universal nature than those it has when joined with sight; (B) for not only what is great, strange, or beautiful, but any thing that is disagreeable when looked upon, pleases us in an apt description. (C) Here, therefore, we must inquire after a new principle of pleasure, which is nothing else but the action of the mind, which compares the ideas that arise from words, with the ideas that arise from the objects themselves; and why this operation of the mind is attended with so much pleasure, we have before considered. (D) For this reason therefore, the description of a dunghill is pleasing to the imagination, if the image be represented to our minds by suitable expressions; (E) though, perhaps, this may be more properly called the pleasures of the understanding than of the fancy, because we are not so much delighted with the image that is contained in the description, as with the aptness of the description to excite the image.”

ANALYSIS.—(A, B) *In what manner* the secondary pleasures of the imagination are of a wider nature than the primary? (C) After what must we inquire here? (D) Example. (E) Objection.

COMPRESSION.—*Suppress* A, as a particular, expressing a clear consequence of B, and implied by it. *Suppress* C, as the repetition of what has been said above. *Suppress* D, as the illustration of B; or express in a word the example it contains. *Suppress* E, as an incidental reflexion.

ABRIDGMENT.

“Not only what is great, strange, or beautiful, but any thing that is disagreeable, when looked upon, even a dunghill, may please us in an apt description.”

2.

“(F) But if the description of what is little, common, or deformed, be acceptable to the imagination, (G) the description of what is great, surprising, or beautiful, is much more so; (H) because here we are not only delighted with comparing the representation with the original, but are highly pleased with the original itself. (J) Most readers, I believe, are more charmed with Milton’s description of Paradise, than of Hell: they are both, perhaps, equally perfect in their kind; but in the one the brimstone and sulphur are not so refreshing to the imagination, as the beds of flowers and the wilderness of sweets in the other.”

ANALYSIS.—(F, G) *In what manner* the description of what is great, surprising, and beautiful, pleases us more. (H) *Why?* (J) Example.

COMPRESSION.—*Suppress* F, as a secondary adjunct of opposition; and as a transition. *Suppress* H, as an adjunct of motive. (Or, in a less compact abridgment, let it stand). *Suppress* J, as an illustration of G, H.

ABRIDGMENT.

“*But the description of what is great, surprising, and beautiful, is much more acceptable to us; because here we are not only delighted with comparing the representation with the original, but with the original itself.*”

3.

“(H) There is yet another circumstance which recommends a description more than all the rest, and that is, if it represents to us such objects as are apt (J) to raise a secret ferment in the mind of the reader, and (K) to work with violence upon his passions. (L) For, in this case, we are at once warmed and enlightened, (M) so that the pleasure becomes more universal, and is several ways qualified to entertain us. (N) Thus, in painting, it is pleasant to look on the picture of any face, where the resemblance is hit; but the pleasure increases, if it be the picture of a face that is beautiful; and is still greater, if the beauty be softened with an air of melancholy or sorrow.”

ANALYSIS.

ANALYSIS.—(H, J, K) *What* recommends a description yet more than all the rest? (L) *Why*? (M) Example.

COMPRESSION.—*Suppress* J, as implied in K, and a kind of repetition of it. *Suppress* L, as an adjunct of motive. (Or, in a less compact abridgment, let it stand). *Suppress* M, N, as illustrations of L.

ABRIDGMENT.

“ *What recommends the most a description is, if it represents to us such objects as are apt to work with violence on our passions; for we then feel ourselves at once warmed and enlightened.*”

4.

“(N) The two leading passions which the more serious parts of poetry endeavour to stir up in us, are *terror* and *pity*. (O) And here, by the way, one would wonder how it comes to pass, that such passions as are very unpleasant at all other times, are very agreeable when excited by proper descriptions. (P) It is not strange, that we should take delight in such passages as are apt to produce hope, joy, admiration, love, or the like emotions in us, because they never rise in the mind without an inward pleasure which attends them. But how comes it to pass that we should take delight in being terrified or dejected by a description, when we find so much uneasiness in the fear or grief which we receive from any other occasion? (Q) If we consider, therefore, the nature of this pleasure, we shall find that it does not arise so properly from the description of what is terrible, as from the reflexion we make on ourselves at the time of reading it. (R) When we look on such hideous objects, we are not a little pleased to think we are in no danger of them. We consider them at the same time as dreadful and harmless; so that the more frightful appearance they make, the greater is the pleasure we receive from the sense of our own safety. (S) In short, we look upon the terrors of a description, with the same curiosity and satisfaction that we survey a dead

dead monster: (T) It is for the same reason that we are delighted with reflecting upon dangers that are past, or in looking on a precipice at a distance, which would fill us with a different kind of horror, if we saw it hanging over our heads. (U) In the like manner, when we read of torments, wounds, deaths, and the like dismal accidents, our pleasure does not flow so properly from the grief which such melancholy descriptions give us, as from the secret comparison which we make between ourselves and the person who suffers. Such representations teach us to set a just value upon our own condition, and make us prize our good fortune, which exempts us from the like calamities. (V) This is, however, such a kind of pleasure as we are not capable of receiving, when we see a person actually lying under the tortures that we meet with in a description; (W) because, in this case, the object presses too close upon our senses, and bears so hard upon us, that it does not give us time or leisure to reflect on ourselves. (X) Our thoughts are so intent upon the miseries of the sufferer, that we cannot turn them upon our own happiness. (Y) Whereas, on the contrary, we consider the misfortunes we read in history or poetry, either as past or as fictitious, so that the reflexion upon ourselves rises in us insensibly, and over-bears the sorrow we conceive for the sufferings of the afflicted."

ANALYSIS.—(N) The two leading passions stirred up in us by poetry are *what?* (O, P) Objection. (Q, R) Answer. (S, T, U) Examples. (V) Objection. (W, X, Y) Answer.

COMPRESSION.—*Suppress* O, and all the rest, to the end of the paragraph, as a kind of digression; or, in a *less compact abridgment*, compress the whole, thus:

Suppress P, as the repetition and explanation of O. *Suppress* R, as the repetition and explanation of Q. *Suppress* S, T, U, as the further illustration of Q. *Suppress* either W or X, one being the repetition of the other. *Suppress* Y, as a clear consequence of what is said, and a repetition of it.

ABRIDGMENT.

"The two leading passions which the most serious parts of poetry endeavour to stir up in us, are terror and pity. And it is no wonder that passions very unpleasant

unpleasant in themselves, should be very agreeable when excited by proper description; for, in that case, our pleasure arises more properly from the reflexion we make on ourselves at the time of reading it. This reflexion, however, we are not able to make when we see a person actually in torture, because our thoughts are then so intent upon the miseries of the sufferer, that we cannot turn them towards our own happiness."

5.

"But (x) because the mind of man requires something more perfect in matter, than what it finds there, (y) and can never meet with any fight in nature which sufficiently answers its highest ideas of pleasantness; (z) or, in other words, because the imagination can fancy to itself things more great, strange, or beautiful, than the eye ever saw, and is still sensible of some defect in what it has seen; on this account (A) it is the part of a poet to humour the imagination in its own notions, (B) by mending and perfecting nature where he describes a reality, and by adding greater beauties than are put together in nature, where he describes a fiction. (c) He is not obliged to attend her in the slow advances which she makes from one season to another, or to observe her conduct in the successive production of plants and flowers. He may draw into his description all the beauties of the spring and autumn, and make the whole year contribute something to render it the more agreeable. His rose-trees, wood-bines, and jessamines, may flower together, and his beds be covered at the same time with lilies, violets, and amaranths. His soil is not restrained by any particular set of plants, but is proper either for oaks or myrtles, and adapts itself to the products of every climate. Oranges may grow wild in it; myrrh may be met with in every hedge; and, if he thinks it proper to have a grove of spices, he can quickly command sun enough to raise it. If all this will not furnish out an agreeable

agreeable scene, he can make several new species of flowers, with richer scents and higher colours than any that grow in the gardens of nature. His concerts of birds may be as full and harmonious, and his woods as thick and gloomy as he pleases. He is at no more expence in a long vista than a short one, and can as easily throw his cascades from a precipice of half a mile high, as from one of twenty yards. He has the choice of the winds, and can turn the course of his rivers in all the variety of meanders that are most delightful to the reader's imagination. (D) In a word, he has the modelling of nature in his own hands, and may give her what charms he pleases, (E) provided he does not reform her too much, (F) and run into absurdities, by endeavouring to excel."

ANALYSIS.—(A) *What is the part of a poet?* (x, y, z) *Why?* (B) *By what means can he do that?* (c, d) *In what manner?* (e, f) *On what condition?*

COMPRESSION.—*Suppress x, y, z, as secondary adjuncts of motive. Suppress c, d, as illustrations of b, and as particulars implied by it.*

ABRIDGMENT.

"The part of a poet is to humour the imagination in its own notions, by perfecting nature where he describes a reality, and by adding greater beauties to her where he describes a fiction: all liberties are allowed him, provided he does not reform her too much, and run into absurdities by endeavouring to excel."

GENERAL ABRIDGMENT OF N° 418.

(1) *Any thing that is disagreeable when looked upon, even a dunghill, may please us in an apt description:* (2) *Yet the description of what is Great, Surprising, and Beautiful, is much more acceptable to us; for we are then not only delighted with the representation, but with the original itself.* (3) *The most pleasing description is that which represents to us such objects as are apt to work with violence upon our passions; for we are then at once warmed and enlightened.* (4) *The two leading passions which the most serious parts of poetry endea-*

your to stir up in us are terror and pity. And it is no wonder that passions, very unpleasant in themselves, should be very agreeable when excited by proper description: for, in that case, our pleasure arises more properly from the reflexion we make on ourselves at the time of reading it. This reflexion, however, we are not able to make when we see a person actually in torture, as our thoughts are then so intent upon the miseries of the sufferer, that we cannot turn them upon our own happiness. (5) The part of a poet is to humour the imagination in its own notions, by perfecting nature, where he describes a reality, and by adding greater beauty to her, where he describes a fiction. All liberties are allowed him, provided he does not reform nature too much, and run into absurdities, by endeavouring to excel."

SPECTATOR, N^o 419.

I.

"(A) THERE is a kind of writing, wherein the poet quite loses sight of nature, and entertains his reader's imagination with (B) the characters and actions of such persons as have many of them no existence but what he bestows on them. (C) Such are *fairies, witches, magicians, demons, and departed spirits*. (D) This Mr. Dryden calls the fairy way of writing, (E) which is, indeed, more difficult than any other that depends on the poet's fancy, (F) because he has no pattern to follow in it, and must work altogether out of his own invention. (G) There is a very odd turn of thought required for this sort of writing; and it is impossible for a poet to succeed in it, who has not a particular cast of fancy, and an imagination naturally fruitful and superstitious. (H) Besides this,

this, he ought to be very well versed in legends and fables, antiquated romances, and the traditions of nurseries and old women, (J) that he may fall in with our natural prejudices, and humour those notions which we have imbibed in our infancy. (K) For otherwise he will be apt to make his fairies talk like people of his own species, and not like other sets of beings, who converse with different objects, and think in a different manner from that of mankind. (L) I do not say, with Mr. Bays, in the Rehearsal, that spirits must not be confined to speak sense; but it is certain their sense ought to be a little discoloured, that it may seem particular and proper to the person and the condition of the speaker."

ANALYSIS.—(A,B,C) *What* kind of writing is there? (D,E,F) *Why* is this the most difficult for a poet? (G,H) *What* is required for it? (J,K) *Why*? (L) I do not say *what*?

COMPRESSION.—*Suppress* B, as a circumlocution of C, and implied by it? *Suppress* D, as an incidental reflexion. *Suppress* G, H, as clear consequences following from F. *Suppress* J, K, as secondary adjuncts of motive, and the explanation of H. *Suppress* L, as a particular, implied by what has been advanced above, or easily to be supplied by the reader.

ABRIDGMENT.

"*There is a kind of writing wherein the poet quite loses sight of nature, and entertains his reader's imagination with fairies, witches, magicians, demons, and departed spirits, which is the most difficult for him, because he has there no pattern to follow in nature, and must work altogether out of his own invention.*"

2.

"(M) These descriptions raise a pleasing kind of horror in the mind of the reader, (N) and amuse his imagination with the strangeness and novelty of the persons who are represented in them. (O) They bring up into our memory the stories we have heard in our childhood, (P) and favour those secret terrors and apprehensions to which the mind of man is naturally subject. (Q) We are pleased with surveying

veying the different habits and behaviours of foreign countries, how much more must we be delighted and surpris'd when we are led, as it were, into a new creation, and see the persons and manners of another species? (R) Men of cold fancies, and philosophical dispositions, object to this kind of poetry, that it has not probability enough to affect the imagination. (S) But to this it may be answered, that we are sure, in general, there are many intellectual beings in the world besides ourselves, and several species of spirits, who are subject to different laws and economies from those of mankind: when we see, therefore, any of these represented naturally, we cannot but look upon the representation as altogether impossible: (T) nay, many are prepossessed with such false opinions, as dispose them to believe these particular delusions; at least, we have all heard so many pleasing relations in favour of them, that we do not care for seeing through the falsehood, and willingly give ourselves up to so agreeable an imposture."

ANALYSIS.—(M, N, O, P) *What* do those descriptions do? (Q) *How much*, and *why* do they amuse the imagination? (Q) Objection. (R, S, T) Answers.

COMPRESSION.—*Suppress* O, as a secondary particular implied in M, N. *Suppress* P, as the repetition of N. *Suppress* Q, as a secondary proof, or an illustration of what has been said in the same sentence N. *Suppress* R, and S, T, as incidental reflexions.

ABRIDGMENT.

"*These descriptions raise a pleasing kind of horror in the mind of the reader, and amuse his imagination with the strangeness and novelty of the persons who are represented in them.*"

3.

"(U) The ancients have not much of this kind of poetry among them; for, indeed, (V) almost the whole substance of it owes its original to the darkness and superstition

stition of later ages, (w) when pious frauds were made use of to amuse mankind, and frighten them into a sense of their duty. Our forefathers looked upon nature with more reverence and horror, before the world was enlightened by learning and philosophy, and loved to astonish themselves with the apprehensions of witchcraft, prodigies, charms, and enchantments. There was not a village in England that had not a ghost in it; the church-yards were all haunted; every large common had a circle of fairies belonging to it, and there was scarce a shepherd to be met with who had not seen a spirit."

ANALYSIS.—(u, v) *Why* have not the ancients much of this poetry among them? (w) How great was the superstition of later ages?

COMPRESSION.—*Suppress* u, as a consequence clearly implied in v. *Suppress* w, as the proof and illustration of what has been advanced by v.

ABRIDGMENT.

"*Almost the whole substance of this poetry owes its origin to the darkness and superstition of later ages.*"

4.

"(x) Among all poets of this kind our English are much the best, by what I have seen; (y) whether it be that we abound with more stories of this nature, or that the genius of our country is fitter for this sort of poetry. For the English are naturally fanciful, and very often disposed by that gloominess and melancholy of temper, which is so frequent in our nation, to many wild notions and visions, to which others are not so liable. (z) Among the English, Shakespear has incomparably excelled all others. (A) That noble extravagance of fancy, which he had in so great perfection, thoroughly qualified him to touch this weak superstitious part of his reader's imagination; and made him capable of succeeding, where he had nothing to

to support him besides the strength of his own genius. (B) There is something so wild and yet so solemn in the speeches of his ghosts, fairies, witches, and the like imaginary persons, that we cannot forbear thinking them natural, though we have no rule by which to judge of them, and must confess, if there are such beings in the world, it looks highly probable they should talk and act as he has represented them."

ANALYSIS.—(x) Among the poets of this kind, *who* are the best? (y) *Why*? (z) Among the English, *who* has incomparably excelled all the others? (A, B) *In what manner*? or, *How* is it so?

COMPRESSION.—*Suppress* y, as an incidental reflexion, or a secondary particular. *Suppress* A, B, as the illustration of z.

ABRIDGMENT.

"*The English are much the best poets of the kind; and among them Shakespear has incomparably excelled all others.*"

5.

"(c) There is another sort of imaginary beings that we sometimes meet with among the poets, when the author represents any passion, appetite, virtue, or vice, under a visible shape, and makes it a person or an actor of his poem. (D) Of this nature are the descriptions of hunger and envy in Ovid, of fame in Virgil, and of sin and death in Milton. We find a whole creation of the like shadowy persons in Spencer, who had an admirable talent in representations of this kind. (E) I have discoursed of these emblematical persons in former papers, and shall therefore only mention them in this place. (F) Thus we see in how many ways poetry addresses itself to the imagination, as it has not only the whole circle of nature for its province, but makes new worlds of its own, shews us persons who are not to be found in being, and represents even the faculties of the soul, with her several virtues and vices, in a sensible shape and

and character. (G) I shall, in my two following papers, consider, in general, how other kinds of writing are qualified to please the imagination, with which I intend to conclude this Essay."

ANALYSIS.—(C) *What other kind of imaginary beings is there?* (D) *Examples.* (E) *Why do I only mention here these emblematical persons?* (F) *What have we considered so far?* (G) *What shall we consider hereafter?*

COMPRESSION.—*Suppress D*, as particulars illustrating c. *Suppress E*, as an incidental observation. *Suppress F*, as the repetition, by way of recapitulation, of what has been advanced above. *Suppress G*, as an incidental reflexion and unnecessary particular.

ABRIDGMENT.

"*There is another sort of imaginary beings which pleases our fancy; for instance, when a poet represents any passion, appetite, virtue, or vice, under a visible shape, and makes it a person, or an actor, in his poem.*"

GENERAL ABRIDGMENT OF N° 419.

(1) *There is a kind of writings wherein the poet quite loses sight of nature, and entertains his reader's imagination with fairies, witches, magicians, demons, and departed spirits, which is the most difficult for him: because he has there no pattern to follow in nature, and must work altogether out of his own invention.* (2) *These descriptions raise a pleasing kind of horror in the mind of the reader, and amuse his imagination with the strangeness and novelty of the persons who are represented in them.* (3) *Almost the whole substance of this poetry owes its origin to the darkness and superstition of later ages.* (4) *The English are much the best poets of this kind: and among them, Shakespear has incomparably excelled all others.* (5) *There is another kind of imaginary beings which pleases our fancy; for instance, when a poet represents any passion, appetite, virtue, or vice, under a visible shape, and makes it a person, or an actor, in his poem.*

SPECTATOR, N^o 420.

I.

“(A) As the writers in poetry and fiction borrow their several materials from outward objects, and join them together at their own pleasure, (B) there are others who are obliged (C) to follow nature more closely, (D) and to take entire scenes out of her. (E) Such are historians, natural philosophers, travellers, geographers, and, in a word, (F) all who describe visible objects of a real existence.”

ANALYSIS.—(A) The writers of fictions do *what*? (B, C, D) There are others who are obliged to do *what*? (E, F) *Who* are these writers?

COMPRESSION.—*Suppress* A, either as a transition, or as a secondary adjunct of opposition. *Suppress* C, as a clear consequence of D. *Suppress* E, as particulars implied by F.

ABRIDGMENT.

“Writers who describe visible objects, of a real existence, are obliged to take their scenes only out of nature: as historians, &c.”

2.

“(F) It is the most agreeable talent of an historian, to be able to draw up his armies and fight his battles in proper expressions; to set before our eyes the divisions, cabals, and jealousies of great men; and to lead us, step by step, into the several actions and events of his history. (G) We love to see the subject unfolding itself by just degrees, and breaking upon us insensibly, that so we may be kept in a pleasing suspense, and have time given us to raise our expectations, and to side with one of the parties concerned in the relation. (H) I confess this shews more the art than the veracity of the historian; (I) but I am only to speak of him as he is qualified to please the imagination. (K) And in this respect Livy has, perhaps, excelled all who went before him, or have written since his time. (L) He describes every

every thing in so lively a manner, that his whole history is an admirable picture, and touches on such proper circumstances in every story, that (M) his reader becomes a kind of spectator, and feels in himself all the variety of passions which are correspondent to the several parts of the relation."

ANALYSIS.—(F) *What* is the most agreeable talent of an historian? (G) *Why*? (H) I confess *what*? (J) I am only speaking of *what*? (K) In this respect Livy has done *what*? (L) *By what* means?

COMPRESSION.—*Suppress* F, G, H, as a digression. *Suppress* J, as a transition. *Suppress* L, as implied in M, and as partly a repetition of it.

ABRIDGMENT.

"Among the historians Livy is perhaps the most qualified to please the imagination. His reader becomes always a kind of spectator, and feels himself agreeably interested."

3.

"(N) But among this set of writers there are none who more gratify and enlarge the imagination, than the authors of the new philosophy, (O) whether we consider their theories of the earth or heavens, the discoveries they have made by glasses, or any other of their contemplations on nature. (P) We are not a little pleased to find every green leaf swarm with millions of animals, that at their largest growth are not visible to the naked eye. (Q) There is something very engaging to the fancy, as well as to our reason, in the treatises of metals, minerals, plants, and meteors. (R) But when we survey the whole earth at once, and the several planets that lie within its neighbourhood, we are filled with a pleasing astonishment, to see so many worlds hanging one above another, and sliding round their axles in such an amazing pomp and solemnity. (S) If, after this, we contemplate those wild fields of æther that reach in height as far as from Saturn to the fixed stars, and run abroad almost to an infinitude, our imagination finds

its capacity filled with so immense a prospect, and puts itself upon the stretch to comprehend it. (T) But if we yet rise higher, and consider the fixed stars as so many vast oceans of flame, that are each of them attended with a different set of planets, and still discover new firmaments and new lights that are sunk farther in those unfathomable depths of æther, so as not to be seen by the strongest of our telescopes, we are lost in such a labyrinth of suns and worlds, and confounded with the immensity and magnificence of nature."

ANALYSIS.—(N) Among this sect of writers, *who* gratify most the imagination? (O) *By what* means? (P, Q, R, S, T) *In what* manner?

COMPRESSION.—*Suppress* O (or, in a *less compact* abridgment, compress it as hereafter). *Suppress* P, Q, R, S, T, as an illustration of O.

ABRIDGMENT.

"*But the writers of the new philosophy are those who most gratify and enlarge the imagination, whether by their theories of the earth and the heavens, or the discoveries they have made by glasses.*"

4.

"(U) Nothing is more pleasant to the fancy, than to enlarge itself by degrees, in its contemplation of the various proportions which its several objects bear to each other; (V) when it compares the body of man to the bulk of the whole earth, the earth to the circle it describes round the sun, that circle to the sphere of the fixed stars, the sphere of the fixed stars to the circuit of the whole creation, the whole creation itself to the infinite space that is every where diffused about it; (W) or when the imagination works downward, and considers the bulk of a human body in respect of an animal, a hundred times less than a mite, the particular limbs of such an animal, the different springs which actuate the limbs, the spirits which set these springs a-going; and the proportionable minuteness of these
several

several parts, before they have arrived at their full growth and perfection. (x) But if, after all this, we take the least particle of these animal spirits, and consider its capacity of being wrought into a world, that shall contain within those narrow dimensions a heaven and a earth, stars and planets, and every different species of living creatures, in the same analogy and proportion they bear to each other in our own universe; such a speculation, by reason of its nicety, appears ridiculous to those who have not turned their thoughts that way, (y) though, at the same time, it is founded on no less than the evidence of a demonstration. (z) Nay, we might yet carry it farther, and discover in the smallest particle of this little world a new unexhausted fund of matter, capable of being spun out into another universe."

ANALYSIS.—(u) *What* is most pleasant to the fancy? (v, w, x, y, z) Examples.

COMPRESSION.—*Suppress* v, w, as an illustration of u. (Or, in a *less compact abridgment*, compress them into a general expression, as hereafter). *Suppress* x, y, z, as incidental observations and a farther illustration of u.

ABRIDGMENT.

"*Nothing is more pleasant to the fancy than to enlarge itself by degrees, in the contemplation of the various proportions which its several objects bear to each other, as when we compare the body of a man to what is much larger or smaller.*"

5.

"(A) I have dwelt the longer on this subject, because I think (B) it may shew us the proper limits, as well as the defectiveness, of our imagination; (c) how it is confined to a very small quantity of space, and immediately stopped in its operations when it endeavours to take in any thing that is very great or very little. (D) Let a man try to conceive the different bulk of an animal, which is twenty, from another which is a hundred times less than a mite, or to compare, in his thoughts, a length of a thousand diameters of

of the earth, with that of a million, and he will quickly find that he has no different measures in his mind, adjusted to such extraordinary degrees of grandeur or minuteness. (E) The understanding, indeed, opens an infinite space on every side of us; (F) but the imagination, after a few faint efforts, is immediately at a stand, and finds herself swallowed up in the immensity of the void that surrounds it. (G) Our reason can pursue a particle of matter through an infinite variety of divisions; (H) but the fancy soon loses sight of it, and feels in itself a kind of chasm, that wants to be filled with matter of a more sensible bulk. We can neither widen nor contract the faculty to the dimensions of either extreme. The object is too big for our capacity, when we would comprehend the circumference of a world; and dwindles into nothing, when we endeavour after the idea of an atom."

ANALYSIS.—(A, B, C) I have dwelt the longer on this subject, because I think it may shew us *what*? (D) Example. (E) The understanding does *what*? (F) But the imagination cannot do *what*? (G) Our reason does *what*? (H) But the fancy cannot do *what*?

COMPRESSION.—*Suppress* A, as an incidental reflexion. *Suppress* D, as an illustration of B, C. *Suppress* F, G, H, as the repetition of B, C, E, or implied by them.

ABRIDGMENT.

"Our imagination is much limited and defective in its operation, and cannot take in any thing that is very great or very little. Our understanding, on the contrary, opens an infinite space on every side of us, and makes us pursue a particle of matter through an infinite variety of divisions."

6.

"(L) It is possible this defect of imagination may not be in the soul itself, but as it acts in conjunction with the body. (M) Perhaps there may not be room in the brain for such variety of impressions, or the animal spirits may be incapable of figuring them in such a manner, as is necessary to excite so very large or very minute ideas. (N) However

ever it be, we may well suppose that beings of a higher nature very much excel us in this respect, as it is probable the soul of man will be infinitely more perfect hereafter in this faculty, as well as in all the rest; inasmuch that, perhaps, the imagination will be able to keep pace with the understanding, and to form in itself distinct ideas of all the different modes and quantities of space."

ANALYSIS.—(L, M) *What* may be the causes of this defect of imagination?
(N) However it be, we may suppose *what*?

COMPRESSION—*Suppress* M, as the illustration of L. *Suppress* N, as an incidental reflexion. (The whole of this paragraph might be suppressed as a digression: but, in a *less compact abridgment*, let it be compressed thus):

ABRIDGMENT.

"This defect of imagination however is not, perhaps, in the soul itself, but only as it acts in conjunction with the body."

GENERAL ABRIDGMENT OF N° 419.

(1) *Authors who describe visible objects of real existence, are obliged to take their scenes only out of nature, as historians, &c.*
(2) *Among them Livy is, perhaps, the most qualified to please the imagination: for his reader is always a kind of spectator, and feels himself agreeably interested.* (3) *But the writers of the new philosophy are those who most gratify the imagination, whether by their theories of the earth and the heavens, or the discoveries they have made by glasses.* (4) *Nothing is so pleasant to the fancy as when it enlarges itself by degrees in the contemplation of the various proportions which its several objects bear to each other; as when we compare the body of a man to what is much larger or smaller.* (5) *The imagination is very limited and defective in its operations:* (7) *But the understanding opens an infinite space on every side of us, and enables us to pursue a particle of matter through an infinite variety of divisions.* (8) *This defect of the imagination however is not, perhaps, in the soul itself, but only as it acts in conjunction with the body.*



SPECTATOR, N^o 421.

I.

“(A) THE pleasures of the imagination (B) are not wholly confined to such particular authors as are conversant in material objects; (C) but are often to be met with among the polite masters of morality, criticism, and other speculations abstracted from matter; (D) who, (E) though they do not directly treat of the visible parts of nature, (D) often draw from them their similitudes, metaphors, and allegories. (F) By these allusions a truth in the understanding is, as it were, reflected by the imagination; we are able to see something like colour and shape in a notion, and to discover a scheme of thoughts traced out upon matter. And here the mind receives a great deal of satisfaction, and has two of its faculties gratified at the same time, while the fancy is busy in copying after the understanding, and transcribing ideas out of the intellectual world into the material.”

ANALYSIS.—(A, B) The pleasures of the imagination are not *what*? (A, C) But are *what*? (D, E) *Why*? (F) By means of these allusions, *what* happens?

COMPRESSION.—*Suppress* B, as a negative sentence, implied by the positive C. *Suppress* E, as a secondary adjunct of restriction. *Suppress* F, as an illustration of the sentences A, C, D, and a proof of what is supposed by them.

ABRIDGMENT.

“The pleasures of the imagination are also to be met with among the authors of speculations abstracted from matter, such as moralists, critics: for they often draw their similitudes, metaphors, and allegories, from visible parts of nature.”

2.

“(D) The great art of a writer shews itself in the choice of pleasing allusions, (E) which are generally to be taken from the great or beautiful works of art or nature; (F) for,
(G)

(G) though whatever is new or uncommon is apt to delight the imagination, (H) the chief design of an allusion being to illustrate and explain the passages of an author, (F) it should be always borrowed from what is more known and common, than the passages which are to be explained. (K) Allegories, when well chosen, are like so many tracks of light in a discourse, that make every thing about them clear and beautiful. A noble metaphor, when it is placed to an advantage, casts a kind of glory round it, and darts a lustre through a whole sentence: these different kinds of allusion are but so many different manners of similitude; and, that they may please the imagination, the likeness ought to be very exact, or very agreeable, (L) as we love to see a picture where the resemblance is just, or the posture and air graceful."

ANALYSIS.—(D) The great art of a writer shews itself *where*? (E) Pleasing allusions are generally to be taken *from what*? (F, G, H) *Why*? (K) Allegories and metaphors, when well chosen, are *what*? (L) Example.

COMPRESSION.—*Suppress* D, as an incidental reflexion. *Suppress* E, as a secondary adjunct of restriction relating to F. *Suppress* H, as a secondary adjunct of motive relating to F. *Suppress* K, L, as an illustration of F.

ABRIDGMENT:

"Allusions are generally to be taken from the great and beautiful works of art or nature: for, thus they will be not only more agreeable, but even more clear, as being borrowed from what is known to every one."

3.

"(H) But we often find (J) eminent writers very faulty in this respect; (K) great scholars are apt to fetch their comparisons and allusions from the sciences in which they are most conversant, (L) so that a man may see the compass of their learning in a treatise on the most indifferent subject. (M) I have read a discourse upon love, which none but a profound chemist could understand, and have heard many

a sermon that should only have been preached before a congregation of Cartesians. (N) On the contrary, your men of business usually have recourse to such instances as are too mean and familiar. (O) They are for drawing the reader into a game of chess or tennis, or for leading him from shop to shop, in the cant of particular trades and employments. (P) It is certain, there may be found an infinite variety of very agreeable allusions in both these kinds, but for the generality, the most entertaining ones lie in the works of nature, which are obvious to all capacities, and more delightful than what is to be found in arts and sciences."

ANALYSIS.—(H,J) We often find *what*? (K,L,M) Examples. (N) On the contrary, men of business do *what*? (O) Example. (P) *What* is certain here?

COMPRESSION.—*Suppress* J, as a particular implied by K, and a consequence of it. *Suppress* L, as a secondary adjunct of manner, relating to the sentence K. *Suppress* M, as a further illustration of K. *Suppress* O, as the illustration of N. *Suppress* P, as a repetition of what has been said in the paragraph J.

ABRIDGMENT.

"We often find that great scholars fetch their allusions from difficult sciences, and men of business, from objects too mean and familiar."

4.

"(Q) It is this talent of affecting the imagination, (R) that gives an embellishment to good sense, and makes one man's compositions more agreeable than another's. (S) It sets off all writings in general, (T) but is the very life and highest perfection of poetry: (U) where it shines in an eminent degree, it has preserved several poems for many ages, that have nothing else to recommend them; (V) and when all the other beauties are present, the work appears dry and insipid, when this one is wanting. (W) It has something in it like creation; it bestows a kind of existence, and draws up to the reader's view several objects which are not
to

to be found in being. (x) It makes additions to nature, and gives a greater variety to God's works. (y) In a word, it is able to beautify and adorn the most illustrious scenes in the universe, (z) or to fill the mind with more glorious shows and apparitions, than can be found in any part of it."

ANALYSIS.—(Q, R, S) This talent of affecting the imagination does *what*? (U, V, W, X, Y, Z) *In what manner*?

COMPRESSION.—*Suppress* Q, R, as particulars implied by S. *Suppress* U, V, W, X, Y, Z, as the enumeration of the effects attributed to the *talent of imagining*, and the illustration of T.

ABRIDGMENT.

"The talent of affecting the imagination sets off and beautifies all writings in general, but it is the very life and highest perfection of poetry."

5.

"(A) We have now discovered the several originals of those pleasures that gratify the fancy; (B) and here, perhaps, it would not be very difficult to cast under their proper heads those contrary objects, which are apt to fill it with distaste and terror; (C) for the imagination is as liable to pain as pleasure. (D) When the brain is hurt by any accident, or the mind disordered by dreams or sickness, the fancy is over-run with wild dismal ideas, and terrified with a thousand hideous monsters of its own framing. There is not a fight in nature so mortifying as that of a distracted person, when his imagination is troubled, and his whole soul disordered and confused. Babylon in ruins is not so melancholy a spectacle. (E) But, to quit so disagreeable a subject, I shall only consider, by way of conclusion, (F) what an infinite advantage this faculty gives an almighty being over the soul of man, and how great a measure of happiness or misery we are capable of receiving

receiving from the imagination only. (G) We have already seen the influence that one man has over the fancy of another, and with what ease he conveys into it a variety of imagery: how great a power then may we suppose lodged in him, who knows all the ways of affecting the imagination, who can infuse what ideas he pleases, and fill those ideas with terror and delight to what degree he thinks fit! He can excite images in the mind without the help of words, and make scenes rise up before us, and seem present to the eye, without the assistance of bodies or exterior objects. He can transport the imagination with such beautiful and glorious visions, as cannot possibly enter into our present conceptions, or haunt it with such ghastly spectres and apparitions, as would make us hope for annihilation, and think existence no better than a curse. In short, he can so exquisitely ravish or torture the soul through this single faculty, as might suffice to make up the whole heaven or hell of any finite being."

ANALYSIS.—(A) We have done *what*? (B) It would not be difficult to do *what*? (C) *Why*? (D) Example. (E, F) I shall only consider *what*? (G) *How* is this so?

COMPRESSION.—*Suppress* A, as an incidental reflexion. *Suppress* B, as consequences implied by C, in considering it as their antecedent. (For, it is because *the imagination is liable to pain, &c. &c.* that *it would not be difficult to, &c. &c.*) *Suppress* D, as the illustration of C. *Suppress* E, as an incidental reflexion. *Suppress* G, as the illustration of F, and as a kind of repetition of what has been said through this Essay.

ABRIDGMENT.

"The imagination is no less liable to be affected by pain, distaste, and terror, than by pleasure. Thus, what an infinite advantage over the soul of man does he possess who knows all the ways of affecting the imagination! and, on the other hand, how great a measure of happiness, or misery, are we capable of receiving from the imagination only!"

GENERAL ABRIDGMENT OF N° 421.

(I) *The pleasures of the imagination are also to be met with among the authors of speculations abstracted from matter, such*

such as moralists, critics; who often draw their similitudes, metaphors, and allegories, from visible parts of nature.

(2) Allusions are generally to be taken from the great and beautiful works of art or nature; for, thus they will be more agreeable, and also more clear, as being borrowed from what is known to every one: (3) But we often find great scholars

borrowing their allusions from difficult sciences, and men of business, from objects too mean or familiar. (4) This talent

of affecting the imagination sets off and beautifies all writing in general, but it is the very life and highest perfection of poetry. (5) This faculty may be no less affected by pain,

distaste, and terror, than by pleasure. Thus, what an infinite advantage over the soul of man does he possess, who knows all the ways of affecting the imagination! And, on the other hand, how great a measure of happiness or misery are we capable of receiving from this single faculty!



SECTION THE SECOND.

THE RULES FOR MAKING ABRIDGMENTS

APPLIED TO

*Bishop Atterbury's Sermon on the Duty of
Praise and Thanksgiving.*

Offer unto God Thanksgiving. Pf. xiv.

I. “(A) AMONG the many excellencies of (B) this pious collection of Hymns, for which so particular a value hath been set upon it by the Church of God in all ages, (C) this is not the least, that (D) the true price of duties is there justly stated: (E) men are called off from resting in the outward shew of religion, in ceremonies and ritual observances; and taught, rather to practise (F) (that which was shadowed out by these rites, (G) and to which they were designed to lead), (E) sound inward piety and virtue. (H) The several composers of these Hymns were Prophets; persons, whose business it was not only to foretell events for the benefit of the Church in succeeding times, but to correct and reform also what was amiss in that race of men with whom they lived and conversed; to preserve a foolish people from idolatry, and false worship; to rescue the law from corrupt glosses, and superstitious abuses; and to put men in mind of (what they were so willing to forget) that eternal and invariable rule, which was before these positive duties, would continue after them, and was to be observed, even then, in preference to them.”

ANALYSIS.

ANALYSIS.—(A, B) Among many excellencies of *what*? (C, D) *Which* is not the least? (E, F, G) *In what* manner? (H) *Who* were the several composers of hymns?

COMPRESSION.—*Suppress* the circumlocution B, and name the *object* circumscribed by it, viz. *The Book of Psalms*. *Suppress* D, as implied in E. *Suppress* G, as the repetition of F. *Suppress* H, as a general illustration of this paragraph, and a kind of digression.

ABRIDGMENT.

“ Among many excellencies of the book of Psalms, this is not the least, that men are thence called off from resting in the outward shew of religious ceremonies, and taught rather to practise sound inward virtue and piety, which was shadowed out by them.”

2. “ (K) The discharge; I say, of this part of prophetic office taking up so much room in the book of Psalms; this hath been one reason, among many others, why they have been always so highly esteemed; (L) because we are from hence furnished with a proper reply to an argument commonly made use of by unbelievers; (M) who look upon all revealed religions as pious frauds and impostures, on account of the prejudices they have entertained in relation to that of the Jews: the whole of which they first suppose to lie in external performances, and then easily persuade themselves that God could never be the author of such a mere piece of pageantry and empty formality, nor delight in a worship which consisted purely in a number of odd unaccountable ceremonies. (N) Which objection of theirs we should not be able thoroughly to answer, unless we could prove (chiefly out of the psalms, and other parts of prophetic writings) (O) that the Jewish religion was somewhat more than bare outside and shew, and that inward purity and the devotion of the heart was a duty then as well as now.”

ANALYSIS.—(K, L) *Why* have Psalms been always so highly esteemed? (M) *What* argument do unbelievers make use of against all revealed religions? (N, O) Answer to it.

COMPRESSION.

COMPRESSION.—*Suppress* K, as the repetition of what has been said by A, B, C, in the preceding paragraph. *Suppress* M, as an illustration of L. *Suppress* N, as a particular nearly implied in L, and easily to be supplied by the reader.

ABRIDGMENT.

“From hence we are furnished with a proper reply to unbelievers, whom we may easily convince that the Jewish religion was not bare outside and shew, and that the inward purity, and the devotion of the heart, was a duty then as well as now.”

3. “(R) One great instance of this proof, we have in the words before us; which are taken from a Psalm of Asaph, written on purpose (s) to set out the weakness and worthlessness of external performances, when compared with more substantial and vital duties: (T) To enforce which doctrine, God himself is brought in as delivering it.—“(U) Hear, O my people, and I will speak; O Israel, and I will testify against thee: I am God, even thy God.”—The preface is very solemn; and, therefore, what it ushers in, we may be sure is of no common importance.—“I will not reprove thee for thy sacrifices, or thy burnt-offerings, to have been continually before me.”—That is, I will not so reprove thee for any failures in thy sacrifices and burnt-offering, as if these were the only, or the chief things I required of thee.—“I will take no bullock out of thy house, nor he-goat out of thy folds.”—I prescribed no sacrifices to thee for my own sake, because I needed them:—“For every beast of the forest is mine, and the cattle upon a thousand hills.”—Mine they are, and were, before ever I commanded thee to offer them to me; so that (as it follows)—“If I were hungry, yet would I not tell thee; for the world is mine, and the fulness thereof.”—But can ye be so gross and senseless, as to think me liable to hunger and thirst? as to imagine that wants of that kind can touch me?—“Will I eat the flesh of bulls, or drink the blood of goats?”—

(W)

{w) Thus doth he expostulate severely with them, after the most graceful manner of the Eastern poetry. The issue of which is, a plain and full resolution of the case in those few words of the text—"Offer unto God thanksgiving." Would you do your homage the most agreeable way? Would you render the most acceptable of sacrifices? "(z) Offer unto God thanksgiving."

ANALYSIS.—(R, S, T) One great instance of this we have in *what*? (U) In *what* manner?

COMPRESSION.—*Suppress* s, as a particular implied by R, and sufficiently expressed by it. *Suppress* u, as an illustration of R, T.

ABRIDGMENT.

"One great proof of this we have in the Psalm before us, which has been written on purpose to enforce this truth, and where God himself is brought in as delivering it."

4. (z) The use I intend to make of these words is, (A) from hence to raise some thoughts about that very excellent and important duty of *Praise* and *Thanksgiving*: (B) a subject not unfit to be discoursed of, at this time; (C) whether we consider either the more than ordinary coldness that appears of late in men's tempers towards the practice of this, or any other, part of a warm and affecting devotion; (D) the great occasion of setting aside this particular day in the calendar some years ago; (E) or the new instances of mercy and goodness which God hath lately been pleased to bestow upon us: answering at last the many prayers and fastings, by which we have besought him so long for the establishment of their Majesties throne, and for the success of their arms; and giving us, in his own good time, an opportunity of appearing before him in the more delightful part of our duty, "with the voice of joy and praise, with a multitude that keep holidays."—"Offer unto God Thanksgiving."

A a

(F)

(F) Which that we may do, (G) let us inquire first, how we are to *understand* this command of offering praise and thanksgiving unto God; and then, how *reasonable* it is that we should comply with it."

ANALYSIS.—(Z, A) *What* use do I intend to make of these words? (B) *Why*? (C, D, E) *In what* manner? (F) Which that we may do, let us inquire *into what*?

COMPRESSION.—*Suppress* z, as a secondary and incidental particular. *Suppress* c, d, e, as an illustration of b. *Suppress* f, as a secondary adjunct of motive, or as a transition.

ABRIDGMENT.

"From these words I shall raise some useful thoughts on the duty of Praise and Thanksgiving; a subject not unfit to be discoursed of at this time. Let us then inquire, first, how we are to understand this command; secondly, how reasonable it is that we should comply with it."

5. "First. (M) Our inquiry into what is meant here will be very short: (N) for who is there that understands any thing of religion, but knows that the offering praise and thanks to God implies (O) our having lively and devout sense of his excellencies, and of his benefits; our recollecting them with humility and thankfulness of heart; and our expressing these inward affections by suitable outward signs; by reverent and lowly postures of body; by songs and hymns, and spiritual ejaculations, either privately or publicly; either in the customary and daily service of the Church, or in its more solemn assemblies, convened upon extraordinary occasions? This is the account which every Christian easily gives himself of it; and which, therefore, it would be needless to enlarge upon. (P) I shall only take notice, on this head, (Q) that *Praise* and *Thanksgiving* do, in strictness of speech, signify things somewhat different. (R) Our *praise* properly terminates in God, on account of his natural excellencies and perfections; and is that act of devotion by which we confess and admire his
several

several attributes: (s) But *thanksgiving* is a narrower duty, and imports only a grateful sense and acknowledgment of past mercies. We praise God for all his glorious acts of every kind, that regard either us, or other men; for his very vengeance, and those judgments which he sometimes sends abroad in the earth: but we thank him, properly speaking, for the instances of his goodness alone; and for such only of these, as we ourselves are concerned in. (t) This, I say, is what the two words strictly imply: but since the language of Scripture is generally less exact, and useth either of them often to express the other by, I shall not think myself obliged, in what follows, thus nicely always to distinguish them."

ANALYSIS.—(m) *What* inquiry will be very short here? (n, o) *Why?* (p, q, r, s, t) I shall only take notice of *what?*

COMPRESSION.—*Suppress* o, as an enumeration of the particulars illustrating n. *Suppress* the repetitions and circumlocutions to be found in the sentences r, s, and compress them into a short expression, as hereafter. *Suppress* t, as a restriction implied in q, by the words *in strictness of speech*.

ABRIDGMENT.

"Our inquiry into the first will be very short; for there is no Christian who does not know what sentiments and acts are implied by our offering praise and thanks to God. I shall only observe that, in *strictness of speech*, the words praise and thanks have not the same meaning; for we praise God for his perfections and glorious acts, and thank him for the instances of his goodness and mercies alone."

6. "Secondly. (t) Now the great *reasonableness* of this duty of praise or thanksgiving, and our several obligations to it, will appear, (u) if we either consider it *absolutely* in itself, and as a debt of our natures; (w) or *compare* it with other duties, and shew the range it bears among them; (z) or set out, in the last place, some of its peculiar properties and *advantages* with regard to the devout performer of it."

ANALYSIS.—(t, u, w, z) The reasonableness of this command will appear, from *what?*

COMPRESSION.—(N. B. There is hardly a word to be suppressed in this paragraph, as it only contains the heads of the discourse; yet, as they are to be stated again, each at its place, in order to avoid any kind of repetition in your abridgment, you may compress this paragraph, thus): *Suppress* u, w, z, as sentences to be repeated in what follows, and let the general proposition r only remain.

ABRIDGMENT.

"The reasonableness of this duty will appear from the three following considerations."

7. *"First.* (A) The duty of praise and thanksgiving, considered absolutely in itself, is, I say, the *debt* and *law of our nature*. (B) We had such faculties bestowed on us by our Creator, as made us capable of satisfying this debt, and obeying this law; and they never, therefore, work more naturally and freely, than when they are thus employed. (C) It is one of the earliest instructions given us by philosophy, and which has ever since been approved and inculcated by the wisest men of all ages, that (D) the original design of making man was, that he might praise and honour him who made him. (E) When God had finished this goodly frame of things we call the world, and put together the several parts of it, according to his infinite wisdom, in exact number, weight, and measure, (F) there was still wanting a creature, in these lower regions, that could apprehend the beauty, order, and exquisite contrivance of it; that, from contemplating the gift, might be able to raise itself to the great giver, and do honour to all his attributes. (G) Every thing indeed that God made, did, in some sense, glorify its author; inasmuch as it carried upon it the plain mark and impression of the Deity, and was an effect worthy of that First Cause from whence it flowed; and thus might the heavens be said, at the first moment they stood forth, to declare his glory, and the firmament to show his handy-work: (H) but this was an imperfect and defective glory; the sign was of no signification

fication here below, whilst there was no one here as yet to take notice of it. (J) Man, therefore, was formed to supply this want, endowed with powers fit to find out, and to acknowledge these unlimited perfections; (K) and then put into this temple of God, this lower world, as the Priest of Nature, to offer up the incense of thanks and praise for the mute and insensible part of creation."

ANALYSIS.—(A) The duty of praise and thanksgiving is *what*? (B) According to *what* is it a debt of nature? (C, D) The original design of making man was *what*? (E, F) In *what* manner? (G) Objection. (H, J, K) Answer.

COMPRESSION.—*Suppress* B, as a secondary reflexion, and as a particular almost implied in D. *Suppress* C, as a secondary adjunct of energy, intended to confirm D; or *compress* into a short expression, as hereafter. *Suppress* E, F, as an illustration of D. *Suppress* G, H, as particulars yet farther illustrating D. *Suppress* J, as implied in K.

ABRIDGMENT.

"The duty of praise and thanksgiving is the law of nature: for, according to the wisest Philosophers of all ages, the original design in making man was, that he might praise and honour his Creator, and offer up to him, as the Priest of Nature, the incense of thanks and praise for the mute and insensible part of the creation."

8. "(M) This, I say, hath been the opinion all along of the most thoughtful men down from the most ancient times: (N) and though it be not demonstrative, yet it is what we cannot but judge highly reasonable, (O) if we do but allow, that man was made for some end or other, and that he is capable of perceiving that end. (P) For, then, (Q) let us search and enquire never so much, (P) we shall find no other account of him that we can rest upon so well. (R) If we say, that he was made purely for the good pleasure of God; this is, in effect, to say, that he was made for no determinate end; or for none, at least, that we can discern. (S) If we say, that he was designed as an instance of the wisdom, and power, and goodness of God;

God; this, indeed, may be the reason of his *being* in general; for it is the common reason of the being of every thing besides. But it gives no account why he was made such a thing as he is, a reflecting, thoughtful, inquisitive being. The particular reason of this seems most aptly to be drawn from the praise and honour that was (not only to redound to God from him, but) to be given to God by him."

ANALYSIS.—(M) This opinion has been *what*? (N) Though it be not demonstrative, yet it is *what*? (O) In *what* case? (P, Q) *Why*? (R, S) In *what* manner?

COMPRESSION.—*Suppress* M, as the repetition of what has been just said. *Suppress* O, as a secondary adjunct of restriction. *Suppress* Q, as an incidental reflexion. *Suppress* R, S, as the illustration of P.

ABRIDGMENT.

"This opinion, though not demonstrative, must be judged highly reasonable, till we shall find a better account why man has been created, and enriched with the power of reasoning."

9. "(S) This duty, therefore, is the debt and law of our nature. (T) And it will more distinctly appear to be such, if we consider the two ruling faculties of our mind, the understanding and the will, apart, (U) in both which it is deeply founded: (V) in the understanding, as in the principle of reason, which owns and acknowledges it; (W) in the will, as in the fountain of gratitude and return, which prompts, and even constrains us to pay it. (X) Reason was given us as a rule and measure, by the help of which we were to proportion our esteem of every thing, according to the degree of perfection and goodness which we found therein. It cannot, therefore, if it doth its office at all, but apprehend God as the best and most perfect being; it must needs see, and own, and admire his infinite perfections. And this is what is strictly meant by praise; which, therefore, is expressed in Scripture, by
confessing

confessing to God, and acknowledging him; by ascribing to him what is his due; and, as far as this sense of the words reaches, it is impossible to think of God without praising him; for it depends not on the understanding, how it shall apprehend things, any more than it doth on the eye, how visible objects shall appear to it. (y) This duty takes the further and surer hold of us, by the means of the *will*, and that strong bent towards gratitude, which the Author of our nature hath implanted in it. There is not a more active principle than this in the mind of man: and surely that which deserves its utmost force, and should set all its springs a-work, is God; the great and universal Benefactor, from whom alone we received whatever we either have, or are, and to whom we can possibly repay nothing but our praises, or (to speak more properly on this head, and according to the strict import of the word), our thanksgiving. "Who hath first given to God," saith the great Apostle in his usual figure, "and it shall be recompensed unto him again?" A gift, it seems, always requires a recompence: nay, "but of him, and through him, and to him, are all things;" of him, as the author; through him, as the preserver and governor; to him, as the end and perfection of all things: "to whom therefore, as it follows, be glory for ever. Amen!" (z) Gratitude consists in an equal return of benefits, if we are able; of thanks, if we are not: which thanks, therefore, must raise always in proportion as the favours received are great, and the receiver incapable of making any other sort of requital. Now, since no man hath benefited God at any time, and yet every man, in each moment of his life, is continually benefited by him, what strong obligations are we under to thank him! (A) It is true, our thanks are,

are as insignificant to him, as any other kind of return would be; in themselves, indeed, they are worthless: (B) but his goodness hath put a value upon them, in lieu of the vast debt we owe; (C) and after that, which is fittest for us, to dispute how they came to be taken as an equivalent, or to pay them? (D) It is therefore the voice of nature (as far as gratitude itself is so), that the good things we receive from above should be sent back again thither in thanks and praises; as the rivers run into the sea, to the place (the ocean of beneficence) from whence the rivers come, thither should they return again."

ANALYSIS.—(S) This duty is *what*? (T) It will appear more distinctly, if we consider *what*? (U) *Why*? (V, W) *In what manner*? (X) *How* is this duty deeply founded in the understanding? (Y, Z) *How* is it deeply founded in the will? (A) Objection. (B) Answer. (C) Conclusion.

COMPRESSION.—*Suppress x*, as the illustration of *v*, and only intended to explain farther *How this duty is deeply founded in the understanding*. *Suppress y* and *z*, as the illustration of *w*, and as particulars explaining *How this duty is deeply founded in the will*. *Suppress c*, as a clear consequence implied in the antecedent *B*. *Suppress d*, as the repetition of what has been said by *w*, and illustrated by *y, z*.

ABRIDGMENT.

"This duty is the law of nature; for it is deeply founded in our two ruling passions, the understanding and the will: in the understanding, which, as the principle of reason, owns and acknowledges it; in the will, which, as the fountain of gratitude, prompts and even constrains us to discharge it. It is true, that our thanks are worthless and insignificant to God; but he has been pleased to put a value upon them, in lieu of the vast debt we owe to him."

10. "Secondly. (B) We have considered the duty absolutely: (C) we are now to compare it with others, (D) and to see what rank it bears among them; (E) and here we shall find, that, (F) among all the acts of religion immediately addressed to God, (G) this is much the noblest and most excellent, (H) as it must needs be, if what hath been laid down be allowed, that the end of man's creation was to praise and glorify God. (I) For that cannot but be the most

most noble and excellent act of any being, which best answers the end and design of it. (K) Other parts of devotion, such as confession and prayer, (L) seem not originally to have been designed for man, nor man for them. (M) They imply guilt and want, (N) with which the state of innocence was not acquainted. (O) Had man continued in that estate, his worship (like the devotions of Angels) had been paid to heaven in pure acts of thanksgiving; and nothing had been left for him to do, beyond the enjoying the good things of life, as nature directed, and praising the God of Nature who bestowed them. But being fallen from innocence and abundance; having contracted guilt, and forfeited his right to all sorts of mercies; prayer and confession became necessary, for a time, to retrieve the loss, and to restore him to that state wherein he should be able to live without them. (P) These are fitted, therefore, for a lower dispensation; before which, in Paradise, there was nothing but praise; and after which, there shall be nothing but that in Heaven. (Q) Our perfect state did at first, and will at last, consist in the performance of this duty; and herein, therefore, lies the excellence and the honour of our nature. (R) It is the same way of reasoning by which the Apostle hath given the preference to charity, beyond faith, and hope, and every spiritual gift. (S) "Charity never faileth," saith he, meaning that it is not a virtue useful only in this life, but will accompany us also into the next: "whether there be prophecies, they shall fail; whether there be tongues, they shall cease; whether there be knowledge, it shall vanish away." These are gifts of a temporary advantage, and shall all perish in the using. "For we know in part, and we prophesy in part;" our present state is imperfect, and, therefore, what belongs to

B b

that,

that, and only that, must be imperfect too. "But when that which is perfect is come, then that which is in part shall be done away." The argument of St. Paul, we see, which sets charity above the rest of Christian graces, will give praise also the pre-eminence over all the parts of the Christian worship; "and we may conclude our reasoning therefore, as he doth his:" and now abideth confession, prayer, and praise, these three; but the greatest of these is praise."

ANALYSIS.—(B) We have done *what*? (C, D) We are now to do *what*? (E, F, G) We shall find *what*? (H, J) *Why*? (K, L) Other parts of devotion seem to be *what*? () *Why*? (O) In *what* manner? (P, Q) Conclusion. (R, S) This way of reasoning is *what*?

COMPRESSION.—*Suppress* B, as a repetition. *Suppress* D, as implied in C. *Suppress* E, F, as incidental expressions or secondary particulars. *Suppress* J, as sufficiently implied in H. *Suppress* L, as implied in M. *Suppress* N, as a particular easily to be supplied by the reader. *Suppress* O, as an illustration of K, L, M, N. *Suppress* Q, as the repetition of P. *Suppress* R, S, as secondary particulars and incidental reflexions.

ABRIDGMENT.

"This duty is the noblest and most excellent. FIRST, Because it is that which answers to the end and design of man's creation, as explained above. SECONDLY, Because our other duties, such as confession and prayer, implying guilt or want, are not fitted like this for the noblest dispensations; but this is only fitted for the highest. In Paradise there was nothing but praise, and there shall be nothing but that in Heaven."

II. (S) It is so, certainly, on other accounts, as well as this; particularly, as (T) it is the most disinterested branch of our religious service; (U) such as hath the most of God, and the least of ourselves in it, if any we pay; (W) and therefore approaches the nearest of any to a pure, and free, and perfect act of homage. (X) For though a good action doth not grow immediately worthless by being done with the prospect of advantage, as some have strangely imagined; yet it will be allowed, I suppose, that its being done, without the mixture of that end, or with as little of it as possible, recommends it so much the more, and raises the price of it. (Y) "Doth Job fear God for
for

for nought?" was an objection of Satan; which implied that those duties were most valuable, where our own interest was least aimed at: and God seems, by the commission he then gave Satan, to try experiments upon Job, thus far to have allowed his plea. (z) Now our requests, for future, and even our acknowledgments of past mercies, (A) centre purely in ourselves; our own interest is the direct aim of them. (B) But praise is a generous and unmercenary principle, which proposes no other end to itself, but (c) to do, as is fit for a creature endowed with such faculties to do, towards the most perfect and beneficent of beings; and (D) to pay the willing tribute of honour (E) there, where the voice of reason directs us to pay it. (F) God hath, indeed, annexed a blessing to the duty; and when we know this, we cannot chuse, while we are performing the duty, but have some regard to the blessing which belongs to it. (G) However, that is not the direct aim of our devotions, nor was it the first motive that stirred us up to them. Had it been so, we should naturally have betaken ourselves to prayer, and breathed out our desires in that form wherein they are most properly conveyed. (H) In short, praise is our most excellent work, a work common to the Church militant and triumphant, and which lifts us up into communion and fellowship with Angels. The matter about which it is conversant, is always the perfection of God's nature; and the act itself, is the perfection of ours."

ANALYSIS.—(s, T) It is so, *on what other account?* (u, w) *In what manner?* (x) Notwithstanding *what?* (y) Example. (z, A, B, C, D, E) *Why is it so?* (F) Objection. (G) Answer. (H) Conclusion.

COMPRESSION.—*Suppress* s, as a simple transition. *Suppress* u, w, as implied in B, and as a kind of illustration of T. *Suppress* x, as an incidental reflexion. *Suppress* y, as an illustration of x. *Suppress* c, as an incidental reflexion. *Suppress* E, as a circumlocution, and in its stead name the direct object of it, viz. GOD. *Suppress* F, G, as particulars, intended to illustrate and confirm what is advanced in B, C, D, E. *Suppress* H, as a simple con-

cluding sentence, and a kind of general illustration of what has been said through the two last paragraphs.

ABRIDGMENT.

"It is the most disinterested branch of our religious service: for Confession and Prayer centre purely in ourselves, and our own interest is the direct aim of them; but Praise alone proposes to itself, as a principal end, to pay a generous and true tribute of honour to God."

12. (L) I come now, in the last place, to set out
(M) some of the peculiar properties and advantages,
(N) which recommend it to the devout performer.
(O) And, 1^o, It is the most *pleasing* part of our devotions:
(P) it proceeds always from a lively cheerful temper of
mind, (Q) and it cherishes and improves what it proceeds
from. (R) For "it is good to sing praises unto our God,"
(says one whose experience, in this case, we may rely
upon) "for it is pleasant, and praise is comely." Petition
and confession are the language of the indigent and the
guilty, the breathings of a sad and contrite spirit. "Is
any afflicted? let him pray; but, is any merry? let him
sing psalms." (S) The most usual and natural way of
man's expressing the mirth of their hearts is in a song, and
songs are the very language of praise; (T) to the
expressing of which they are in a peculiar manner appro-
priated, and are scarce of any other use in religion.
(U) Indeed, the whole composition of this duty is such,
as throughout speaks ease and delight to the mind.
(V) It proceeds from love, and from thankfulness; from
love, the fountain of pleasure, (X) the passion which
gives every thing we do, or enjoy, its relish and agree-
ableness. (Y) From thankfulness, which involves in it
the memory of past benefits, (Z) the actual presence of
them to the mind, and the repeated enjoyment of them.
(A) And, as is its principle, such is its end also; (B) for
it

it procureth quiet and ease to the mind, (c) by doing somewhat towards satisfying that debt which it labours under; (d) by delivering it of those thoughts of praise and gratitude, those exultations it is so full of; and which would grow uneasy and troublesome to it, if they were kept in. (e) "If the thankful refrained, it would be pain and grief to them;" but then, then, is their soul satisfied as with marrow and fatness, when their mouth praiseth God with joyfulness."

ANALYSIS.—(L, M, N) I come now to set up *what*? (o) This duty is *what*? (P, Q) *Why*? (R, S, T, U) *In what manner*? (v) *Why*? secondly. (w, x, y) *Why*? thirdly. (z, A, B) *Why*? fourthly. (C, D, E) *In what manner*?

COMPRESSION.—*Suppress* L, as a transition. *Suppress* N, as a secondary particular. *Suppress* Q, as an incidental reflexion. *Suppress* R, as the illustration of o, p. *Suppress* T, as implied in s. *Suppress* u, as the repetition of o, p. *Suppress* x, as implied in v. *Suppress* z, as implied in y. *Suppress* c, e, as the illustration of B, c.

ABRIDGMENT.

"This duty has several peculiar properties and advantages. First, *It is the most pleasing duty: in its PRINCIPLE, as it proceeds from cheerfulness and joy of heart, which, in songs of praise, are always expressed: from the passion of love, which is the fountain of pleasure: from thankfulness, which supposes the pleasing recollection of past benefits: in its END, as it delivers our mind from the uneasy thought of a debt towards God, which our gratitude labours under.*"

13. " (e) It is another distinguishing property of divine praise, (f) that it enlargeth the powers and capacities of our souls, (g) turning them from low and little things, upon their greatest and noblest object, the divine nature, (h) and employing them in the discovery and admiration of those several perfections that adorn it. (k) We see what difference there is between man and man, such as there is hardly greater between man and beast; and this proceeds chiefly from the different sphere of thought which they act in, and the different objects they converse with. (l) The mind is essentially the same in the peasant and the prince;

prince; the force of it naturally equal, in the untaught man, and the philosopher: only the one of these is busied in mean affairs, and within narrower bounds; the other exercises himself in things of weight and moment; and this it is, that puts the wide distance between them.

(M) Noble objects are to the mind what the sun-beams are to a bud of flower; they open and unfold, as it were, the leaves of it; put it upon exerting and spreading itself every way; and call forth all those powers that lie hid and locked up in it. (N) The praise and admiration of

God, therefore, bring this advantage along with it, that it sets our faculties upon their full stretch, and improves them to all the degrees of perfection of which they are capable."

ANALYSIS.—(E, F) *What* is the other distinguishing property of praise? (G, H) *By what* means does it enlarge our souls? (K, L) *In what* manner? (M) Comparison. (N) Conclusion.

COMPRESSION.—*Suppress* E, as a repetition employed here as a transition. *Suppress* H, as implied in G. *Suppress* K, L, as the illustration of F, G. *Suppress* M, as the illustration of K, L. *Suppress* N, as the repetition of the sentences F, G, and implied in them.

ABRIDGMENT.

Secondly. *It enlarges the powers and capacities of our souls, turning them from little and low things, upon their greatest and noblest object, the divine nature and perfections."*

14. "(o) It farther promotes in us an exquisite sense of God's honour, (p) and an high indignation of mind at every thing that openly profanes it. (q) For what we value and delight in, we cannot with patience hear slighted or abused. (r) Our own praises, which we are constantly putting up, will be a spur to us toward procuring and promoting the divine glory in every other instance; and will make us set our faces against all open and avowed impieties. (s) Which, methinks, should be considered a little

little by such as would be thought not to be wanting in this duty, and yet are often silent under the foulest dishonours done to Religion, and its great Author; (T) for tamely to hear God's name and worship vilified by others, is no very good argument that we have been used to honour and reverence him, in good earnest, ourselves."

ANALYSIS.—(O, P) It promotes in us, *what*? (Q) *Why*? (R) *In what manner*? (S) This should be considered a little, *by whom*? (T) *Why*?

COMPRESSION.—*Suppress* P, as implied in O. *Suppress* R, as an illustration of Q. *Suppress* S, as an incidental reflexion. *Suppress* T, as a repetition of Q, and implied by it.

ABRIDGMENT.

"It promotes in us an exquisite sense of God's honour; for what we value, and delight in, we cannot, with patience, bear slighted or abused."

15. "(U) It will, beyond all this, work in us a deep humility (V) and consciousness of our own imperfections. (W) Upon a frequent attention to God and his attributes, we shall easily discover our own weakness and emptiness; (X) our swelling thoughts of ourselves will abate, and we shall see and feel that "we are altogether lighter to be laid in the balance than vanity." (Y) And this is a lesson which to the greatest part of mankind, is, I think, very well worth learning. (Z) We are naturally presumptuous and vain, full of ourselves, and regardless of every thing besides, especially when some little outward privileges distinguish us from the rest of mankind; then, 'tis odds but we look into ourselves with great degrees of complacency, and "are wiser and better every way, in our own conceit, than seven men that can render a reason." (A) Now, nothing will contribute so much to the cure of this vanity, as a due attention to God's excellencies and perfections. (B) By comparing these with those which we imagine belong to us, we shall learn, "not to think more highly

highly of ourselves than we ought to think of ourselves, but to think soberly ;” (c) we shall find more satisfaction in looking upwards, and humbling ourselves before our common Creator, than in casting our eyes downward with scorn upon our fellow-creatures, and setting at nought any part of the works of his hands. (d) The vast distance we are at from real and infinite Worth, will astonish us so much, that we shall not be tempted to value ourselves upon these lesser degrees of pre-eminence, which custom and opinion, or some little accidental advantages, have given us over other men.”

ANALYSIS.—(u, v) It will, beyond all this, do *what*? (w, x) *By what* means? (y) This is a lesson worth learning, *to whom*? (z) *Why*? (A) *What* will contribute most to cure us of this vanity? (B, C, D) *In what* manner?

COMPRESSION.—*Suppress v*, as implied in u. *Suppress x*, as the repetition and illustration of w. *Suppress y*, as an incidental reflexion. *Suppress z*, as the illustration of y. *Suppress A*, as a repetition of w. *Suppress B, C, D*, as the illustration and repetition of w.

ABRIDGMENT.

“ It works in us a deep humility: for, by a frequent attention to God’s perfections and excellencies, we shall easily discover our own weakness and emptiness.”

16. “ (E) I shall mention but one use of it more, and it is this: that (F) a conscientious praise of God will keep us back from (G) all false and mean praise, (H) all fulsome and servile flatteries, (J) such as are in use among men. (K) Praising, as ’tis commonly managed, is nothing else but a trial of skill upon a man, how many good things we can possibly say of him. All the treasures of oratory are ransacked, and all the fine things that ever were said are heaped together for his sake; and no matter whether it belongs to him or not, so there be but enough on’t. (L) Which is one deplorable instance, among a thousand, of the baseness of human nature, and of its small regard to truth and justice; to right or wrong; to what is, or is not

not to be praised. (M) But he who hath a deep sense of the excellencies of God upon his heart, will make a God of nothing besides. (N) He will give any one his just encomium, honour where honour is due, and as much as is due, because it is his duty to do so; but the honour of God will suffer him to go no further. (O) Which rule, if it had been observed, a neighbouring prince (who now, God be thanked, needs flattery a great deal more than he did), would have wanted a great deal of that incense which hath been offered up to him by his adorers."

ANALYSIS.—(E, F, G, H, J) I shall mention but *what*? (K, L) Praising, as it is commonly managed, is *what*? (M, N) He who has a deep sense of the excellencies of God, will do *what*? (O) If this rule had been observed, *what* would have happened? (P) Conclusion.

COMPRESSION.—*Suppress* E, as a transition. *Suppress* G, as implied in H. *Suppress* J, as a secondary particular. *Suppress* K, L, as incidental reflexions, or as secondary particulars, intended only to illustrate the word *flattery*. *Suppress* O, as a digression and superfluous particular, especially in a Sermon.

ABRIDGMENT.

"It will keep us back from flattery: for he who has a deep sense of the excellencies of God upon his heart, will make a God of nothing besides; and will bestow upon others only due encomium and honour."

17. "(P) Upon these grounds doth the duty of praise stand, (Q) and these are the obligations that bind us to the performance of it. (R) 'Tis the end of our being, and the very rule and law of our nature; flowing from the two great fountains of human action, the understanding and the will, naturally, and almost necessarily. It is the most excellent part of our religious worship; enduring to eternity, after the rest shall be done away; and paid, even now, in the frankest manner, with the least regard to our own interest. It recommends itself to us by several peculiar properties and advantages; as it carries more pleasure in it than all other kinds of devotion; as it enlarges

C c

and

and exalts the several powers of the mind; as it breeds in us an exquisite sense of God's honour, and a willingness to promote it in the world; as it teaches us to be humble and lowly ourselves, and yet preserves us from base and fordid flattery, from bestowing mean and undue praises upon others."

(N. B. Here follows an address to two classes of men, the careless and the profane; and some observations on the posture of public affairs at that time.)

"(s) *Let us, therefore, offer unto God Thanksgiving.*"

ANALYSIS.—(P) Upon these grounds does stand *what*? (Q) These are the obligations that bind us *to what*? (R) *In what manner*? (s) Conclusion.

COMPRESSION.—*Suppress* R, as the repetition of what has been already explained, and separately proved through this discourse. (This repetition, or the summing up of the arguments, though very proper and useful here, would not be so in an abridgment. It would form there but a kind of a abridgment after another less compact).

ABRIDGMENT.

"*Upon these grounds does the duty of praise stand, and these are the obligations that bind us to the performance of it. "Let us, therefore, offer unto God thanksgiving."*

GENERAL ABRIDGMENT OF THE ABOVE SERMON.

Offer unto God Thanksgiving. *Pf. xiv.*

INTRODUCTION.—(1) *Among many excellencies of the Psalms, this is not the least, that men are thence called off from resting in the outward show of religious ceremonies, and taught rather to practise that sound inward virtue and piety which was shadowed out by them.* (2) *From hence we are furnished with a proper reply to some unbelievers, whom we may convince that the Jewish Religion was not bare outside and show; but, that inward purity, and the devotion of the heart, was a duty then as well as now.* (3) *One great proof of this*
we

we have in the Psalm before us, which has been written on purpose to enforce this truth, and where God himself is brought in, as delivering it.

SUBJECT.—(4) *From these words I shall raise some useful thoughts on the duty of PRAISE and THANKSGIVING, a subject not unfit to be discoursed of at this time.*

DIVISION.—*Let us then inquire, FIRST, How we are to understand this command? SECONDLY, How reasonable it is that we should comply with it?*

FIRST PART.—(5) *Our inquiry into the first will be very short: for there is no Christian who does not know what sentiments and acts are implied by our offering praise and thanks to God. I shall only observe, that in strictness of speech, the words praise and thanks have not the same meaning; for we praise God for his perfections and glorious acts, and thank him for the instances of his mercy and goodness alone.*

SECOND PART.—(6) *The reasonableness of this duty will appear from the following considerations:*

FIRST. (7) *This duty is reasonable in itself, because it is the law of nature. It is the law of nature, 1st, Because, according to the wisest Philosophers of all ages, the original design in making man was, that he might praise and honour his Creator, and offer up to him, as the Priest of Nature, the incense of thanks and praise for the mute and insensible part of the Creation. (8) This opinion, though not demonstrative, must be judged highly reasonable, till we shall find a better account why man has been created, and enriched besides with the power of reasoning. (9) This duty is the law of nature, 2^{dly}, Because it is deeply founded in our two ruling faculties, the understanding and the will. In the understanding, which, as*

the principle of reason, owns and acknowledges it: in the will, which, as the fountain of gratitude, prompts, and even constrains us to discharge it. 'Tis true, that our thanks are worthless and insignificant to God, but he has been pleased to put a value upon them, in lieu of the vast debt we owe to him.

SECOND. (10) *This duty is reasonable, if compared with other duties; for it is the noblest and the most excellent. It is so, First, Because it is that which answers the end and design of man's creation, as explained above. Secondly, Because our other duties, such as confession and prayer, implying guilt or want, are not fitted, as this duty, for the noblest dispensations. In Paradise there was nothing but praise, and there shall be nothing but that in Heaven. Thirdly, (11) Because it is the most disinterested branch of our religious service; for confession and prayer centre purely in ourselves, and our own interest is the direct aim of them; but praise alone proposes to itself, as a principal end, to pay a generous and free tribute of honour to God.*

THIRD. (12) *This duty is reasonable, if we consider its peculiar properties and advantages; for, First, It is the most pleasing duty. It is so in its principle, as it proceeds from cheerfulness and joy of heart, which, in songs of praise, are always expressed; from the passion of love, which is the fountain of pleasure; from thankfulness, which supposes the pleasing recollection of past benefits: It is so in its end, as it delivers our mind from the uneasy thought of a debt towards God, which our gratitude labours under. (13) Secondly, It enlarges the powers and capacities of our souls: for it turns them from little and low things, upon their greatest and noblest objects, the Divine Nature and perfections. (14) Thirdly, It promotes in us an exquisite sense of God's honour; for what we value and delight in, we cannot, with patience, bear slighted*

slighted and abused. (15) Fourthly, *It works in us a deep humility; for, by a frequent attention to God's perfections and excellencies, we shall easily discover our own weakness and emptiness.* (16) Fifthly, *It keeps us back from flattery; for he who has a deep sense of the excellencies of God upon his heart, will make a God of nothing besides, and will bestow upon others only due encomium and honour.*

CONCLUSION. (17) *Upon these grounds does the duty of praise stand; and these are the obligations that bind us to the performance of it.*

Let us, therefore, offer unto God Thanksgiving.



SECTION THE THIRD.

THE

RULES FOR MAKING ABRIDGMENTS

APPLIED TO

A LETTER OF DEAN SWIFT

TO THE

LORD HIGH TREASURER OF GREAT-BRITAIN,

Containing a Proposal for correcting, improving, and ascertaining
the English Tongue.

MY LORD,

I. “(A) **W**HAT I had the honour of mentioning to your Lordship some time ago in conversation, was not a new thought, just then started by accident or occasion, but the result of long reflexion, (B) and I have been confirmed in my sentiments by the opinion of some very judicious persons, with whom I consulted. (C) They all agreed, that nothing would be of greater use towards the improvement of knowledge and politeness, than some effectual method for correcting, enlarging, and ascertaining our language; and they think it a work very possible to be compassed, (D) under the protection of a Prince, the countenance and encouragement of a Ministry, and the care of proper persons chosen for such an undertaking.”

ANALYSIS.—(A) That which I communicated to your Lordship was *what*? (B) I have been confirmed in my sentiment *by what*? (C, D) They all agree *in what*?

COMPRESSION.—*Suppress* A, as an incidental reflexions. *Suppress* B, as implied in C, and a clear consequence of it. *Suppress* the circumlocutions and particulars to be found in D, and compress the whole into the general words *now, or, in the present circumstances.*

ABRIDGMENT.

ABRIDGMENT.

"Many judicious persons agree that nothing would be of greater use toward the improvement of knowledge and politeness, than some effectual method for correcting, enlarging, and ascertaining our language; and that this is a work very possible to be compassed in the present circumstances."

2. "(E) I was glad to find your Lordship's answer in so different a style from what hath been commonly made use of on the like occasions for some years' past, (F) that all such thoughts must be deferred to a time of peace: (G) a topic which some have carried so far, that they would not have us, by any means, think of preserving our civil or religious constitution, because we were engaged in a war abroad. (H) It will be among the distinguishing marks of your Ministry, my Lord, that (K) you have a genius above all such regards, (L) and that no reasonable proposal (M) for the honour, the advantage, or the ornament of your country, however foreign to your more immediate office, (N) was ever neglected by you."

ANALYSIS.—(E, F, G,) I was glad to find *what*? (H, K, L, M, N) It will be among the distinguishing marks of your ministry, *what*?

COMPRESSION.—*Suppress* the incidental particulars to be found in E, and compress that sentence nearly thus, *Your Lordship, I know, is not of opinion.* *Suppress* G, as a digression. *Suppress* H, as an incidental reflexion. *Suppress* M, as a modification of N.

ABRIDGMENT.

"Nor, indeed, is your Lordship of opinion that the execution of such a plan must be deferred to a time of peace: you have a genius above all those regards, and no rational and useful proposal was ever neglected by you."

3. "(P) I confess, the merit of this candour and condescension is very much lessened, because your Lordship hardly leaves us room to offer our good wishes; (Q) removing all our difficulties, and supplying our wants, (R) faster than the most visionary projector can adjust his schemes. (S) And therefore, my Lord, the design of this

this paper is not so much to offer you ways and means, as to complain of a grievance, (T) the redressing of which is to be your own work, (U) as much as that of paying the nation's debts, or opening a trade with the South Sea; (V) and though not of such immediate benefit as either of these, or any other of your glorious actions, yet perhaps, in future ages, not less to your honour."

ANALYSIS.—(P, Q, R) I confess *what*? (S, T, U, V) Therefore the design of the paper is *what*?

COMPRESSION.—*Suppress* P, as an incidental reflexion. *Suppress* R, as a circumlocution, and put in its stead a general word; for example, *immediately*. *Suppress* U, as an illustration of T. *Suppress* V, as an incidental reflexion.

ABRIDGMENT.

"You know better than any one how to remove all our difficulties, and supply our wants immediately; therefore, the design of this paper is not so much to offer you ways and means, as to complain of a grievance, the redressing of which is to be one of your glorious works."

4. (A) My Lord, I do here, in the name of all the learned and polite persons of the nation, complain to your Lordship, as First Minister, (B) that our language is extremely imperfect; (C) that our daily improvements are by no means in proportion to its daily corruptions; (D) that the pretenders to polish and refine it, have chiefly multiplied abuses and absurdities; (E) and that, in many instances, it offends against every part of grammar. (F) But lest your Lordship should think my censure too severe, I shall take leave to be more particular."

ANALYSIS.—(A, B, C, D, E) I do here complain of *what*? (F) I shall take leave to be *what*?

COMPRESSION.—*Suppress* C, D, as circumlocutions nearly synonymous, and compress them into a short expression, as hereafter. *Suppress* E, as the repetition of B, and implied by it. *Suppress* F, as an incidental reflexion.

ABRIDGMENT.

"My Lord, I do here, in the name of all the learned persons, complain to your Lordship, as First Minister, that our language is extremely imperfect, and that it is daily growing worse."

5. “(G) I believe your Lordship will agree with me in the reason, why (H) our language is less refined than those of Italy, Spain, or France: (K) 'tis plain that the Latin tongue, in its purity, was never in this island; (L) towards the conquest of which, few or no attempts were made till the time of Claudius; (M) neither was language ever so vulgar in Britain, (N) as it is known to have been in Gaul and Spain. (O) Further, we find that the Roman legions here, were at length all recalled to help their country against the Goths and other barbarous invaders. (P) Mean time, the Britons, left to shift for themselves, and daily harrassed by cruel inroads from the Picts, were forced to call in the Saxons for their defence; (Q) who consequently reduced the greatest part of the island to their own power, drove the Britons to the most remote and mountainous parts; (R) and the rest of the country, in customs, religion, and language, became wholly Saxon. (S) This I take to be the reason why there are more Latin words remaining in the British tongue than in the old Saxon; which, excepting some few variations in the orthography, is the same in most original words with our present English, as well as with the German and other northern dialects.

ANALYSIS.—(G, H) I believe *what*? (K, L, M, N) *Why*? (O, P, Q, R, S) We farther find *what*?

COMPRESSION.—*Suppress* G, as an incidental reflexion. *Suppress* L, as a secondary particular relating to K. *Suppress* O, P, Q, as particulars, or secondary adjuncts of motive, illustrating R. *Suppress* S, as an incidental reflexion.

ABRIDGMENT.

“Our language is less refined than that of Italy, Spain, or France; for the Latin tongue was never common, nor spoken in its purity here, as in those countries: and after the Romans left this island, our language became almost wholly Saxon.”

6. “(T) Edward the Confessor, having lived long in France, appears to be the first who introduced any mixture

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of the French tongue with the Saxon ; (u) the Court affecting what the Prince was fond of, and others taking it up for a fashion, as it is now with us. (v) William the Conqueror proceeded much further ; (w) bringing over with him vast numbers of that nation, scattering them in every monastery, giving them great quantities of land, directing all pleadings to be in that language, and endeavouring to make it universal in the kingdom. (x) This, at least, is the opinion generally received : (y) But your Lordship hath fully convinced me, that the French tongue made yet a greater progress here under Harry the Second, (z) who had large territories on that Continent, both from his father and his wife, made frequent journies and expeditions thither, and was always attended with a number of his countrymen, retainers at his Court. (A) For some centuries after, there was a constant intercourse between France and England, by the dominions we possessed there, and the conquests we made ; (B) so that our language, between two and three hundred years ago, seems to have had a greater mixture with French than at present ; (c) many words having been afterwards rejected, and some since the time of Spencer ; although we have still retained not a few, which have been long antiquated in France. (D) I could produce several instances of both kinds, if it were of any use or entertainment."

ANALYSIS.—(T,U) Edward the Confessor did *what* ? (v,w) William the Conqueror did *what* ? (x,y,z) But your Lordship hath fully convinced me of *what* ? (A,B) Our language, for centuries, seems to have had *what* ? (c,D) In *what* manner ?

COMPRESSION.—*Suppress* u, as a secondary adjunct of motive, relating to the sentence t. *Suppress* w, as a secondary adjunct of motive, relating to the sentence v. *Suppress* x, as an incidental reflexion. *Suppress* z, as a secondary adjunct of motive, relating to the sentence y. *Suppress* B, as a clear consequence of what has been said through the whole of this paragraph. *Suppress* c, D, as an illustration of B, and a kind of digression.

ABRIDGMENT.

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“ Under Edward the Confessor a mixture was introduced of the French tongue with the Saxon, which farther increased under William the Conqueror ; (or, as your Lordship has convinced me, under Harry the Second), and still farther for some centuries after.”

7. “ (E) To examine into the several circumstances by which the language of a country may be altered, would force me to enter into a wide field. (F) I shall only observe, that (G) the Latin, the French, and the English, seem to have undergone the same fortune. (H) The first, from the days of Romulus to those of Julius Cæsar, suffered perpetual changes ; (K) and, by what we meet in those authors who occasionally speak on that subject, as well as from certain fragments of old laws, it is manifest that the Latin, three hundred years before Tully, was as unintelligible in his time, as the English and French of the same period are now ; and these two have changed as much since William the Conqueror (which is but little less than seven hundred years), as the Latin appears to have done in the like term. (M) Whether our language or the French will decline as fast as the Roman did, is a question that would perhaps admit more debate than it is worth. (N) There were many reasons for the corruption of the last : as, the change of their government, to a tyranny which ruined the study of eloquence, there being no further use or encouragement for popular orators : their giving not only the freedom of the city, but capacity for employments, to several towns in Gaul, Spain, and Germany, and other distant parts, as far as Asia ; which brought a great number of foreign pretenders into Rome : the slavish disposition of the Senate and people, by which the wit and the eloquence of the age were wholly turned into panegyric, the most barren of all subjects : the great corruption of manners, and intro-

duction of foreign luxury, with foreign terms to express it, with several others that might be assigned; not to mention those invasions from the Goths and Vandals, which are too obvious to insist on."

ANALYSIS.—(F) *What* would force me to enter into a wide field? (F,G) I shall only observe *what*? (H,K,L) *How* is it so? (M) *What* question would admit more debates than it is worth? (N) *What* reasons were there for the corruption of the Latin?

COMPRESSION.—*Suppress* E, F, as incidental reflexions. *Suppress* K, as a secondary particular, implied by H. *Suppress* M, as an incidental reflexion. *Suppress* N, as a digression.

ABRIDGMENT.

"*The Latin, the French, and the English, seem to have undergone the same fortune; for the two last have changed as much since the time of William the Conqueror, as the Latin did from Romulus to Julius Cæsar.*"

8. "(o) The Roman language arrived at great perfection before it began to decay: (p) and the French for these last fifty years hath been polishing as much as is it will bear, (q) and appears to be declining, by the natural infancy of that people, and the affectation of some late authors to introduce and multiply some cant words, which is the most ruinous corruption in any language. (r) La Bruyere, a late celebrated writer among them, makes use of many new terms which are not to be found in any of the common dictionaries before his time. (s) But the English tongue is not arrived at such a degree of perfection as to make us apprehend any thoughts of its decay; (t) and if it were once refined to a certain standard, perhaps there might be ways found to fix it for ever, (u) or at least till we are invaded and made a conquest by some other State; and even then our best writings might probably be preserved with care, and grow into esteem, and the authors have a chance for immortality."

ANALYSIS.—(o) The Roman language did *what*? (p) The French did *what*? (q, r) *By what means* does it appear to be declining? (s) The English tongue is not arrived *to what*? (t, u) If it were, *what* might be done?

COMPRESSION.

COMPRESSION.—*Suppress* Q, R, as particulars illustrating P. *Suppress* U, as a secondary adjunct of restriction, and an incidental reflexion.

ABRIDGMENT.

“The Roman language arrived at a great perfection before its decline; so did the French, as far as it could bear polishing; whilst the English is not yet arrived to such a degree of perfection as to make us apprehensive of its decay. If it were once sufficiently refined, perhaps there might be found ways to fix it almost for ever.”

9. “(w) But, without such great revolutions as these (to which we are, I think, less subject than kingdoms upon the Continent), (x) I see no absolute necessity why any language should be perpetually changing; (y) for we find many examples to the contrary. (z) From Homer to Plutarch, are above a thousand years; so long at least the purity of the Greek tongue may be allowed to last, and we know not how far before. (A) The Grecians spread their colonies round all the coasts of Asia Minor, even to the northern parts, lying towards the Euxine; in every island of the Ægean Sea, and several others in the Mediterranean; where the language was preserved entire for many ages, after they themselves became colonies to Rome, and till they were over-run by the barbarous nations, upon the fall of that empire. (B) The Chinese have books in their language above two thousand years old, neither have the frequent conquests of the Tartars been able to alter it. (c) The German, Spanish, and Italian, have admitted few or no changes for some ages past. (D) The other languages of Europe I know nothing of, neither is there any occasion to consider them.”

ANALYSIS.—(w, x) I see no absolute necessity for what? (y) Why? (z, A, B, C, D) Examples.

COMPRESSION.—*Suppress* w, as a particular expressing a restriction easily to be made by the reader. *Suppress* y, as implied in what follows. *Suppress* A, as the illustration of z. *Suppress* B, as an incidental reflexion. *Suppress* the secondary particulars to be in found z, B, C, and compress these three sentences into one, as follows.

ABRIDGMENT.

ABRIDGMENT.

"I see no absolute necessity why any language should be perpetually changing: the Greek tongue lasted in its purity from Homer to Plutarch, and even longer; the Chinese, above two thousand years; the German, Spanish, and Italian, have admitted few or no changes for some ages past."

10. "(E) Having taken this compass, I return to those considerations upon our own language, which I would humbly offer your Lordship. (F) The period wherein the English tongue received most improvement, I take to commence with the beginning of Queen's Elizabeth's reign, and to conclude with the Great Rebellion in forty-two. (G) 'Tis true, there was a very ill taste both of style and wit, which prevailed under King James the First; but that seems to have been corrected in the first years of his successor, who, among many other qualifications of an excellent Prince, was a great pattern of learning. (H) From the civil war to this present time, I am apt to doubt whether the corruptions in our language have not at least equalled the refinements of it; and these corruptions very few of the best authors in our age have wholly escaped. (I) During the Usurpation, such an infusion of enthusiastic jargon prevailed in every writing, as was not shaken off in many years after. (K) To this succeeded that licentiousness which entered with the Restoration, and, from infecting our religion and morals, fell to corrupt our language, (L) which last was not like to be much improved by those who at that time made up the Court of King Charles the Second; (M) either such who had followed him in his banishment, or who had been altogether conversant in the dialect of those fanatic times; (N) or young men who had been educated in the same country; (O) so that the Court, which used to be the standard of propriety, and correctness of speech, was then, and,

and, I think, has ever since continued the worst school in England for that accomplishment; (P) and so will remain, till better care be taken in the education of our young Nobility, that they may set out into the world with some foundation of literature, in order to qualify them for patterns of politeness. (Q) The consequence of this defect upon our language, may appear from the plays, and other compositions, written for entertainment within fifty years past; filled with a succession of affected phrases and new-cenceited words, either borrowed from the current style of the Court, or from those who, under the character of men of wit and pleasure, pretended to give the law. Many of these refinements have already been long antiquated, and are now hardly intelligible; which is no wonder, when they were the product only of ignorance and caprice."

ANALYSIS.—(E) Having taken this compass, I return now to what? (F) At what period did the English tongue receive most improvement? (G) Objection and answer. (H) From the civil war to this time, the corruptions of our language have done what? (J, K, L, M, N, O, P, Q) In what manner?

COMPRESSION.—*Suppress E*, as an incidental reflexion, employed here as a transition. *Suppress G*, as the illustration and confirmation of the principal sentence F. *Suppress H*, as almost implied in the said principal sentence F, and the consequence of what is affirmed there, as in the antecedent. *Suppress* the particulars to be found in K, and compress that sentence into a short one; for example, *At the Restoration our language became corrupted, &c.* *Suppress M, N*, as an illustration of L. *Suppress O, P, Q*, either as incidental reflexions, or as particulars secondarily relating to the sentences K, L, M, N.

ABRIDGMENT.

"The period wherein the English tongue received most improvement, seems to be from the beginning of Queen Elizabeth's reign to the Great Rebellion in forty-two: during the Usurpation, an enthusiastic jargon prevailed in every writing, and at the Restoration the greatest corruption in the language was brought over by the licentious Court of King Charles the Second, some of them having been educated in foreign countries."

II. "(R) I have never known this great town without one or more dunces of figure, (S) who had credit enough to

to give rise to some new word, and propagate it in most conversations, though it had neither humour nor significancy. (T) If it struck the present taste, it was soon transferred into the plays and current scribblers of the week, and became an addition to our language; while the men of wit and learning, instead of early obviating such corruptions, were too often seduced to imitate and comply with them."

ANALYSIS.—(R, S) I have never known this great town without *whom*?
(S) They did *what*? (T) *In what* manner?

COMPRESSION.—*Suppress* R, as an incidental reflexion. *Suppress* T, as a secondary particular, and as a consequence implied in the antecedent S.

ABRIDGMENT.

"Since that time, several dunces of figure began to give rise to many a new word, and propagate it in most conversations, though it had neither humour nor significancy."

12. " (U) There is another set of men who have contributed very much to the spoiling of the English tongue; I mean the Poets, from the time of the Restoration. (V) These gentlemen, (W) although they could not be insensible how much our language was already over-stocked with monosyllables, yet, (X) to save time and pains, (Y) introduced that barbarous custom of abbreviating words, (Z) to fit them to the measure of their verses; (A) and this they have frequently done (B) so very injudiciously, as to form such harsh unharmonious sounds, (C) that none but a northern ear could endure. (D) They have joined the most obdurate consonants without one intervening vowel, only to shorten a syllable: and their taste, in time, became so depraved, that what was at first a poetical licence, not to be justified, they made their choice, alledging, that the words pronounced at length, sounded faint and languid. This was a pretence to take up the same

same custom in prose; so that most of the books we see now-a-days are full of those manglings and abbreviations. (E) Instances of this abuse are innumerable. What does your Lordship think of the words *drudg'd*, *disturb'd*, *rebuk'd*, *fledg'd*, and a thousand others, every where to be met with in prose as well as in verse? where, by leaving out a vowel to save a syllable, we form so jarring a sound, and so difficult to utter, that I have often wondered how it could ever obtain.

ANALYSIS.—(U) There is another set of men who have done *what*? (V, W, X, Y, Z, A, B, C) These Gentlemen did *what*? (D) *In what manner*? (E) Examples.

COMPRESSION.—*Suppress* U, as a particular implied in what is said by V, Y, and easily to be supplied by the reader. *Suppress* W, as a secondary adjunct of restriction, relating to V, Y. *Suppress* X, as a secondary adjunct of motive, relating to V, Y. *Suppress* C, as a secondary adjunct of manner, relating to B. *Suppress* D, as an illustration of Y. *Suppress* E, as an illustration of B.

ABRIDGMENT.

“Poets introduced the barbarous custom of abbreviating words, and so very injudiciously, as to form with them the most harsh unharmonious sounds.”

13. “(F) Another cause (and perhaps borrowed from the former) which hath contributed not a little to the maiming of our language, (G) is a foolish opinion, advanced of late years, that we ought to spell exactly as we speak; (H) which, beside the obvious inconvenience of utterly destroying our etymology, would be a thing we should never see an end of. (I) Not only the different towns and counties of England have a different way of pronouncing, (K) but even here in London, they clip their words after one manner about the Court, another in the City, and a third in the Suburbs; and in a few years, it is probable will all differ from themselves, as fancy or fashion shall direct: all which, reduced to writing, would entirely confound orthography. (L) Yet many people are

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so fond of this conceit, that it is sometimes a difficult matter to read modern books or pamphlets; where the words are so curtailed and varied from their original spelling, that whoever hath been used to plain English, will hardly know them by sight."

ANALYSIS.—(F, G) *What* other cause has contributed not a little to the maiming of our language? (H) *What* are the inconveniences of this opinion? (J, K) *In what manner?* (L) Many people are fond of this conceit, *How far?*

COMPRESSION.—*Suppress* F, as a particular nearly implied in G, and easily to be supplied by the reader. *Suppress* K, as an illustration of J, H. *Suppress* L, as an incidental reflexion.

ABRIDGMENT.

"*A foolish opinion has prevailed, that we ought to spell exactly as we speak, which, besides destroying our etymology, would make endless changes in our orthography; since we have so many different ways of pronouncing the same word, often in the same town.*"

14. "(M) Several young men at the universities, (N) terribly possessed with the fear of pedantry, run into the worse extreme, (O) and think all politeness to consist in reading the daily trash sent down to them from hence. (P) This they call "knowing the world, and reading men and manners." (Q) Thus furnished, they come up to town, (R) reckon all their errors for accomplishments, borrow the newest set of phrases; (S) and if they take a pen into their hands, (T) all the odd words they have picked up in a coffee-house or a gaming ordinary, are produced as flowers of style; (U) and the orthography refined to the utmost. (V) To this we owe those monstrous productions, which under the names of trips, spies, amusements, and other conceited appellations, have over-run us for some years past. (W) To this we owe that strange race of wits, who tell us, they write to the humour of the age. (X) And I wish I could say, these quaint fopperies were wholly absent from graver subjects. (Y) In short, I would

would undertake to shew your Lordship several pieces, where the beauties of this kind are so predominant, that, with all your skill in languages, you could never be able to understand them."

ANALYSIS.—(M, N, O, P, Q, R, S, T, U) Several young men at the universities do *what*? (V, W) To this we owe *what*? (X, Y) *How far*?

COMPRESSION.—*Suppress* N, as an incidental reflexion, employed here as a transition. *Suppress* P, as a clear consequence implied in the sentence O. *Suppress* R, as implied in what is said by O, P, and a kind of repetition of it. *Suppress* S, as a secondary adjunct of restriction relating to T. *Suppress* V, W, as particulars relating to O, P, as effects relate to the cause. *Suppress* X, Y, as incidental reflexions.

ABRIDGMENT.

"Several young men at the universities, thinking all politeness to consist in reading their daily trash, come up to town, and then produce, as flowers of style, the new set of phrases and odd words they often have picked up there in a coffee-house or a gaming ordinary."

15. "But (A) I am very much mistaken, if many of these false refinements among us do not arise from a principle which would quite destroy their credit, if it were well understood and considered. (B) For I am afraid, my Lord, that with all the real good qualities of our country, we are naturally not very polite. (C) This perpetual disposition to shorten our words by retrenching the vowels, is nothing else but a tendency to lapse into the barbarity of those northern nations from whom we are descended, and whose languages labour under the same defect. (D) For it is worthy our observation, that the Spaniards, the French and the Italians, although derived from the same northern ancestors with ourselves, are, with the utmost difficulty, taught to pronounce our words, which the Swedes and Danes, as well as the Dutch, attain to with ease, because our syllables resemble theirs in the roughness and frequency of consonants."

ANALYSIS.—(A) I am very much mistaken, *in what case?* (B) *By what means?* (C, D) This perpetual disposition to shorten our words, by retrenching the vowels, is *what?* (E) *In what manner?*

COMPRESSION.—*Suppress* A, as an incidental reflexion, employed here as a transition. *Suppress* B, as a particular illustrating A. *Suppress* D, as an illustration, or a confirmation of what has been advanced by C, D.

ABRIDGMENT.

“*Another cause is, the natural tendency of our language to lapse into the barbarity and roughness of those northern nations from whom we descend, and whose languages labour all under the same defect, as that of perpetually shortening the words by retrenching vowels.*”

16. “Now, (E) as we struggle with an ill climate to improve the nobler kinds of fruit, (F) are at the expence of walls to receive and reverberate the faint rays of the sun, and fence against the northern blasts, we sometimes, by the help of a good soil, equal the productions of warmer countries, who have no need to be at so much cost or care. (G) It is the same thing with respect to the politer arts among us; (H) and the same defect of heat which gives a fierceness to our natures, may contribute to that roughness of our language, which bears some analogy to the harsh fruit of colder countries. (K) For I do not reckon that we want a genius more than the rest of our neighbours: (L) but your Lordship will be of my opinion, that (M) we ought to struggle with these natural disadvantages as much as we can, (N) and be careful whom we employ, whenever we design to correct them, (O) which is a work that has been hitherto assumed by the least qualified hands.”

ANALYSIS.—(E, F) As we do *what?* (G, H, K) So we ought to do, with respect to *what?* (L, M, N, O) Your Lordship will be of my opinion in *what?*

COMPRESSION.—*Suppress* F, as particulars implied by E. *Suppress* H, K, as incidental reflexions. *Suppress* L, as a secondary adjunct of energy, intended to enforce what is advanced in the sentences M, N. *Suppress* M, as implied by what has been said above. *Suppress* O, as an incidental reflexion.

ABRIDGMENT.

ABRIDGMENT.

"As we struggle with a bad climate, to improve the nobler kinds of fruit; so we ought to do with respect to the language, and be careful whom we employ whenever we design to correct it."

17. "So that (p) if the choice had been left to me, I would rather have trusted the refinement of our language, as far as it relates to sound, to the judgment of the women, (q) than of illiterate court-fops, half-witted poets, and university boys. (r) For it is plain, that women, in their manner of corrupting words, do naturally discard the consonants, as we do the vowels. (s) What I am going to tell your Lordship appears very trifling; that more than once, where some of both sexes were in company, I have persuaded two or three of each to take a pen, and write down a number of letters joined together, just as it came into their heads; and upon reading this gibberish, we have found that which the men had wrote, by the frequent encountering of rough consonants, to sound like High Dutch; and the other, by the women, (t) like Italian, abounding in vowels and liquids. (u) Now, though I would by no means give ladies the trouble of advising us in the reformation of our language, yet (v) I cannot help thinking, that since they have been left out of our meetings, except parties at play, or where worse designs are carried on, our conversation hath very much degenerated."

ANALYSIS.—(p, q) If the choice had been left to me, I would have done *what*? (r) *Why*? (s, t) Example. (u, v) Notwithstanding *what*, I cannot help thinking *what*?

COMPRESSION.—*Suppress* q, as implied in p, or a clear consequence of what is said in the paragraphs 12, 14, &c. *Suppress* s, as particulars secondarily illustrating p. *Suppress* u, v, as incidental reflexions intended to enforce and farther explain what has been advanced in the sentence p.

ABRIDGMENT.

"If the choice had been left to me, I would rather have trusted the refinement of our language, as far as it relates to sound, to the judgment of the women; for it is plain,

plain, that in some instances, they naturally discard the consonants, as we do vowels; and in some others, they use vowels and liquids abundantly, like the Italians."

18. "(A) In order to reform our language, I conceive, my Lord, that a free judicious choice should be made of (B) such persons as are generally allowed to be best qualified for such a work, (C) without any regard to quality, party, or profession. (D) These, to a certain number at least, should assemble at some appointed time and place, and fix on rules by which they design to proceed. (E) What methods they will take is not for me to prescribe. (F) Your Lordship, and other persons in great employment, might please to be of the number; (G) and I am afraid such a society would want your instruction and example, as much as your protection: (H) for I have, not without a little envy, observed of late, the style of some great Ministers very much to exceed that of any other productions."

ANALYSIS.—(A, B, C, D, E) In order to reform language, *what* should be done? (F) *Who* might please to be of the number? (G, H) *Why*?

COMPRESSION.—*Suppress* B, as a circumlocution, and in its stead put the direct expression, *Learned persons*. *Suppress* D, as particulars, easily to be supplied by the mind of the reader. *Suppress* E, as an incidental reflexion. *Suppress* F, as implied in C. *Suppress* G, as a secondary adjunct of motive relating to F. *Suppress* H, as a particular illustrating G.

ABRIDGMENT.

"In order to reform our language, a free judicious choice should be made of some learned persons, without any regard to their quality, party, or profession."

19. "(K) The persons who are to undertake this work will have the example of the French before them, to imitate where these have proceeded right, and to avoid their mistakes. (L) Besides the grammar-part, wherein we are allowed to be very defective, they will observe many
gross

gross improprieties, which, however authorised by practice, and grown familiar, ought to be discarded. (M) They will find many words that deserve to be utterly thrown out of our language, many more to be corrected, and perhaps not a few, long since antiquated, which ought to be restored, on account of their energy and sound."

ANALYSIS.—(K) The persons who are to undertake this work, will do *what*? (L) Besides the grammar-part, they will observe *what*? (M) They will find *what*?

COMPRESSION.—*Suppress* L, M, as particulars implied in K, or easily to be supplied by the mind of the reader, and as in part the repetition of what has been said above.

ABRIDGMENT.

"The persons who are to undertake this work will have the example of the French before them; to imitate where they have proceeded right, and to avoid where they are mistaken."

20. "But (N) what I have most at heart is, that some method should be thought on for ascertaining and fixing our language for ever, (O) after such alterations are made in it (P) as shall be thought requisite. (Q) For I am of opinion, that it is better a language should not be wholly perfect, than that it should be perpetually changing; (R) and we must give over at one time, or at length infallibly change for the worse: (S) as the Romans did, when they began to quit their simplicity of style for affected refinements; such as we meet in Tacitus and other authors, which ended by degrees in many barbarities, even before the Goths had invaded Italy."

ANALYSIS.—(N, O, P) *What* have I most at heart? (Q, R) *Why*? (S) Example.

COMPRESSION.—*Suppress* P, as a particular implied by O. *Suppress* Q, R, as secondary adjuncts of motive, relating to N, O; or as a secondary proof of what is advanced in N, O, only grounded on a particular *opinion* of the author. *Suppress* S, as an illustration of R.

ABRIDGMENT.

"But what I have most at heart is, that some method should be thought on for ascertaining and fixing our language, after the requisite alterations are made in it."

21. “(T) The fame of our writers is usually confined to these two Islands; (U) and it is hard it should be limited in time as much as place, by the perpetual variations of our speech. (V) It is your Lordship’s observation, that, (W) if it were not for the Bible and Common Prayer Book in the vulgar tongue, we should hardly be able to understand any thing that was written among us an hundred years ago; (X) which is certainly true. For these books being perpetually read in churches, have proved a kind of standard for language, especially to the common people. (Y) And I doubt whether the alterations since introduced have added much to the beauty or strength of the English tongue, though they may have taken off a great deal from that simplicity which is one of the greatest perfections in any language. (Z) You, my Lord, who are so conversant in the sacred writings, and so great a judge of them in their originals, will agree, that no translation our country ever yet produced hath come up to that of the Old and New Testament. And by the many beautiful passages which I have often had the honour to hear your Lordship cite from them, I am persuaded that the translators of the Bible were masters of an English style much fitter for that work, than any we see in our present writings; which I take to be owing to the simplicity which runs through the whole. Then, as to the greatest part of our Liturgy, compiled long before the translation of the Bible now in use, and little altered since; there seem to be in it as great strains of true sublime eloquence as are any where to be found in our language, which every man of good taste will observe in the Communion Service, that of the Burial, and other parts.”

ANALYSIS.—(T) The fame of our writers is *what*? (U) It is hard it should be *what*? (V,W) *What* is your Lordship’s observation on the subject? (X) This is certainly true, *why*? (Y) I doubt *what*? (Z) *How* is it so?

COMPRESSION.

COMPRESSION.—*Suppress v*, as an incidental reflexion, or as an adjunct of energy. *Suppress w*, as an adjunct of motive relating to *v*, and an illustration of it. *Suppress x*, as a particular intended to confirm what has been advanced in *w*. *Suppress y*, as an incidental reflexion. *Suppress z*, as particulars illustrating *y*, and a confirmation of it.

ABRIDGMENT.

"If perpetual variations were to be made in our speech, then the same of our writers, which is usually confined to these two islands, would be limited in time as much as place."

22. "But (A) when I say, that I would have our language, after it is duly correct, always to last, (B) I do not mean that it should never be enlarged: (C) provided that no word, which a society shall give a sanction to, be afterwards antiquated or exploded, (D) they may have liberty to receive whatever new ones they shall find occasion for; (E) because then the old books will yet be always valuable, (F) according to their intrinsic worth, (G) and not thrown aside on account of unintelligible words and phrases, (H) which appear harsh and uncouth, only because they are out of fashion. (J) Had the Roman tongue continued vulgar in that city till this time, it would have been absolutely necessary, from the mighty changes that have been made in law and religion, from the many terms of art required in trade and in war, from the new inventions that have happened in the world, from the vast spreading of navigation and commerce, with many other obvious circumstances, to have made great additions to that language; yet the ancients would still have been read, and understood with pleasure and ease. (K) The Greek tongue received many enlargements between the time of Homer and that of Plutarch, (L) yet the former author was probably as well understood in Trajan's time as the latter. (M) What Horace says of "words going off and perishing like leaves, and new ones coming in their place," (N) is a misfortune he laments,

F f

rather

rather than a thing he approves; but I cannot see why this should be absolutely necessary; or if it were, what would have become of his *Monumentum ære perennius?*”

ANALYSIS.—(A) When I say *what*? (B) I do not mean *what*? (C, D) I mean *what*? (E, F, G, H) In *what* manner? (I) Example. (K) Confirmation. (L) Objection. (M, N) Answer.

COMPRESSION.—*Suppress* A, as an incidental reflexion, making here a transition. *Suppress* D, as implied in B, and a kind of explanation of it. *Suppress* F, as a secondary adjunct of manner, relating to the word *valuable*, in the sentence E. *Suppress* H, as a secondary particular relating to G. *Suppress* J, as an incidental reflexion, and a particular implied by K, L. *Suppress* K, as a secondary adjunct of restriction. *Suppress* M, N, as particulars intended to illustrate and confirm what is advanced in the sentence C.

ABRIDGMENT.

“I do not mean that our language, when corrected, should never be enlarged, but that no word once sanctioned be afterwards antiquated and exploded; thus, our old books will be always valuable, nor be less intelligible than the new ones, as Homer and Plutarch were both understood in Trojan’s time.”

23. “(P) Writing by memory only, as I do at present, (Q) I would gladly keep within my depth; and therefore (R) shall not enter into further particulars. (S) Neither do I pretend more than to shew the usefulness of this design, and to make some general observations, (T) leaving the rest to that society, which I hope will owe its institution and patronage to your Lordship. (U) Besides, I would willingly avoid repetition, (W) having, about a year ago, communicated to the public much of what I had to offer upon this subject, by the hands (X) of an ingenious Gentleman, who for a long time did thrice a week direct or instruct the kingdom by his papers; and is supposed to pursue the same design at present, under the title of *Spectator*. (Y) This author, who hath tried the force and compass of our language with so much success, agrees entirely with me in most of my sentiments relating to it; (Z) so do the greatest part of the men of wit and learning whom I have had the happiness

happinefs to converfe with; and therefore I imagine that fuch a fociety would be pretty unanimous in the main points."

ANALYSIS.—(P, Q, R) I fhall not enter into further particulars, *Why?* firft. (S, T) *Why?* fecondly. (U, W, X) *Why?* thirdly. (Y) This author agrees with me *in what?* (Z) *Who* do the fame?

COMPRESSION.—*Suppress* P, Q, as incidental reflexions or fecondary particulars. *Suppress* S, as a negative fentence implied in the pofitive fentence T, (or as a kind of repetition of what is faid above, N^o 3). *Suppress* U, as a clear confequence implied in the antecedent W. *Suppress* X, as a circumlocution, and in its ftead put the name of the circumscribed object, viz. *the Spectator*. *Suppress* Y, Z, as particulars implied in what has been faid above, N^o 1, and nearly the repetition of it.

ABRIDGMENT.

"I fhall not enter into further particulars, but leave this inquiry to the fociety which, I hope, will owe its institution and patronage to your Lordship. Befides, I have already communicated to the public what I had to offer on this fubject, by the hands of that ingenious gentleman the *Spectator*."

24. "(A) Your Lordship muft allow, that (B) fuch a work as this, brought to perfection, would very much contribute to the glory of her Majesty's reign; (C) which ought to be recorded in words more durable than brafs, and fuch as our pofterity may read a thoufand years hence with pleafure as well as admiration. (D) I always difapproved that falfe compliment to Princes, that the moft lafting monument they can have, is the hearts of ~~their~~ fubjects. (E) It is indeed their greateft prefent felicity to reign in their fubjects hearts; but thefe are too perifhable to preferve their memories, which can only be done by the pens of able and faithful hiftorians. (F) And I take it to be your Lordship's duty, as Prime Minifter, to give orders for infpecting our language, (G) and rendering it fit to record ~~the~~ hiftory of fo great and good a Princefs. (H) Befides, my Lord, as difinterefted as you appear to the world, I am convinced, that no man is more in the power of a prevailing favourite paffion than yourfelf, I

mean that desire of a true and lasting honour, which you have borne along with you through every stage of life. To this you have often sacrificed your interest, your ease, and your health. For preserving and increasing this, you have exposed your person to secret treachery and open violence. There is not, perhaps, an example in history of any Minister, who in so short a time hath performed so many great things, and overcome so many difficulties. (K) Now, though I am fully convinced that you fear God, honour your Queen, and love your country, as much as any of your fellow-subjects, (L) yet I must believe, that the desire of fame hath been no inconsiderable motive to quicken you in the pursuit of those actions which will best deserve it. (M) But at the same time, I must be so plain as to tell your Lordship, that (N) if you will not take some care to settle our language, and put it into a state of continuance, (O) I cannot promise that (P) your memory shall be preserved above one hundred years further than by imperfect tradition."

ANALYSIS.—(A,B,C) Your Lordship must allow *what*? (D) Objection. (E) Answer. (F,G) I take it to be your Lordship's duty to do *what*? (H) Besides, my Lord, I am convinced of *what*? (K,L) Though I am fully convinced of *what*? yet I believe *what*? (M,N,O,P) At the same time, I must be so plain as to tell you *what*?

COMPRESSION.—*Suppress* A, as an incidental reflexion. *Suppress* C, as a circumlocution which stands for the words *to render immortal*. *Suppress* D, E, as particulars intended to illustrate and confirm what is advanced in B. *Suppress* G, as implied in B, C, and a kind of secondary particular. *Suppress* H, as incidental particulars, and a digression. *Suppress* K, as a secondary adjunct of restriction relating to L. *Suppress* L, as an incidental reflexion, and a kind of repetition of what has been already said by H. *Suppress* M, as a secondary adjunct. *Suppress* N, as a secondary restriction, relating to O, P, and as a particular implied in B. *Suppress* O, as an incidental reflexion.

ABRIDGMENT.

"Such a work as this would very much contribute to render immortal her Majesty's glorious reign; thus it is your Lordship's duty, as Prime Minister, to have it done. Besides, if such a work is not brought to perfection, your own memory will not be preserved above a hundred years, otherwise than by imperfect tradition."

25. “(Q) As barbarous and ignorant as we were in former centuries; there was more effectual care taken by our ancestors, to preserve the memory of times and persons, (R) than we find in this age of learning and politeness, as we are pleased to call it. (S) The rude Latin of the Monks is still very intelligible; (T) whereas, had their records been delivered down only in the vulgar tongue, (U) so barren and so barbarous, so subject to continual succeeding changes, (W) they could not now be understood, (X) unless by antiquaries, who make it their study to expound them. (Y) And we must at this day have been content with such poor abstracts of our English story, as laborious men of low genius would think fit to give us: and even these, in the next age, would be likewise swallowed up in succeeding collections. (Z) If things go on at this rate, all I can promise your Lordship is, that about two hundred years hence, some painful compiler, who will be at the trouble of studying old language, may inform the world, that in the reign of Queen Anne, Robert Earl of Oxford, a very wise and excellent man, was made High Treasurer, and saved his country, which in those days was almost ruined by a foreign war and a domestic faction. Thus much he might be able to pick out, and willing to transfer into his new history; but the rest of your character, which I or any other writer may now value ourselves by drawing, and the particular account of the great things done under your Ministry, for which you are already so celebrated in most parts of Europe, will probably be dropped, on account of the antiquated style and manner they are delivered in.”

ANALYSIS.—(Q, R) As barbarous and ignorant as we were in former centuries, there was *what*? (S) The rude Latin of the Monks is still *what*? (T, U) Whereas, had their records been delivered down *in what* tongue? (W, X, Y) *What* would have happened? (Z) If things go on at this rate, all I can promise you, is *what*?

COMPRESSION.

COMPRESSION.—*Suppress* R, as a particular sufficiently implied in Q. *Suppress* U, as a particular easily to be supplied by the reader. *Suppress* X, as a secondary adjunct of restriction relating to W. *Suppress* Y, as expressing consequences, clearly to be inferred from the antecedent W. *Suppress* Z, as the repetition of what is said above (N^o 24,) and an ample illustration of it.

ABRIDGMENT.

“As barbarous and ignorant as our ancestors were, in former centuries, they took more effectual care than we do, to preserve the memory of time and persons. For the Latin of the Monks, though rude, is still very intelligible; whereas their vulgar tongue could not now be the least understood.”

26. “(A) How then shall any man who hath a genius for history, (B) equal to the best of the ancients, (C) be able to undertake such a work with spirit and cheerfulness, when he considers (D) that he will be read with pleasure but a very few years, (E) and in an age or two shall hardly be understood without an interpreter? (F) This is like employing an excellent statuary to work upon mouldering stone. (G) Those who apply their studies to preserve the memory of others, will always have some concern for their own. (H) And I believe it is for this reason that so few writers among us, of any distinction, have turned their thoughts to such a discouraging employment: for the best English historian must lie under this mortification, that when his style grows antiquated, he will be only considered as a tedious relater of facts; and perhaps consulted in his turn among other neglected authors, to furnish materials for some future collector.”

ANALYSIS.—(A, B, C, D, E) No man, who has a genius for history, will do what? (F) Example. (G) Why? (H) I believe what?

COMPRESSION.—*Suppress* B, as a secondary adjunct, or as a particular implied in the word *genius*, belonging to the sentence A. *Suppress* D, as implied in E. *Suppress* F, as an illustration of A, C, E. *Suppress* G, as a secondary adjunct of motive. *Suppress* H, as an incidental reflexion, or as a consequence easily to be inferred from what has been said above.

ABRIDGMENT.

“How then shall any man who has genius for history undertake with spirit and cheerfulness a work among us, when he considers that in an age or two it shall hardly be understood without an interpreter?”

27. “(J) I doubt your Lordship is but ill entertained with a few scattered thoughts upon a subject that deserves to be treated with ability and care: (K) however, I must beg leave to add a few words more, perhaps not altogether foreign to the matter. (L) I know not whether that which I am going to say may pass for caution, advice, or reproach, any of which will be justly thought very improper from one in my station, to one in yours. (M) However, I must venture to affirm, that if genius and learning be not encouraged under your Lordship's administration, you are the most inexcusable person alive. (N) All your other virtues, my Lord, will be defective without this: (O) your affability, candour, and good-nature; that perpetual agreeableness of conversation, so disengaged in the midst of such a weight of business and opposition; even your justice, prudence, and magnanimity, will shine less bright without it. (P) Your Lordship is universally allowed to possess a very large portion in most parts of literature; (Q) and to this you owe the cultivating those many virtues, (R) which otherwise would have been less adorned, or in lower perfection. (S) Neither can you acquit yourself of these obligations, without letting the arts, in their turn, share your influence and protection. (T) Besides, who knows but some true genius may happen to arise under your Ministry? *exortus ut ætherius sol.* Every age might, perhaps, produce one or two of these to adorn it, if they were not sunk under the censure and obloquy of plodding, servile, imitating pedants: I do not mean by a true genius, any bold writer, who breaks through the rules of decency to distinguish himself by the singularity of opinions; but one who upon a deserving subject is able to open new scenes, and discover a vein of true and noble thinking, which never entered

entered into any imagination before : every stroke of whose pen is worth all the paper blotted by hundreds of others in the compass of their lives."

ANALYSIS.—(J) I doubt *what*? (K) However, I must beg leave to do *what*? (L) I know *what*? (M, N, O) However, I must venture to affirm *what*? (P, Q, R, S) *Why* will it be so? (T) Besides, *what* may happen?

COMPRESSION.—*Suppress* J, as an incidental reflexion. *Suppress* K, as implied in M. *Suppress* L, as a secondary adjunct of restriction, relating to M. *Suppress* O, as an illustration of N, or an enumeration of particulars implied by N, in the general expression, *all your virtues*. *Suppress* P, as an incidental reflexion, or as a particular of energy. *Suppress* R, as a secondary adjunct relating to Q. *Suppress* T, as an incidental reflexion, and a kind of digression.

ABRIDGMENT.

" I must venture to affirm, that if genius and learning be not encouraged, under your Lordship's administration, you are the most inexcusable person alive, and that all your many virtues will be defective: for, as you owe to literature the cultivating them, so you are obliged to let it share, in its turn, your influence and protection."

28. "(A) I know, my Lord, your friends will offer in your defence, that (B) in your private capacity you never refused your purse and credit, to the service and support of learned or ingenious men; (C) and that, ever since you have been in public employment, you have constantly bestowed your favours to the most deserving persons. But (D) I desire your Lordship not to be deceived: we never will admit of these excuses, (E) nor will allow your private liberality, as great as it is, to atone for your excessive public thrift. (F) But here again, I am afraid most good subjects will interpose in your defence, by alledging (G) the desperate condition you found the nation in, (H) and the necessity there was for so able and faithful a steward to retrieve it, if possible, by the utmost frugality. (J) We grant all this, my Lord; (K) but then it ought likewise to be considered, (L) that you have already saved several millions to the public, (M) and that what we ask is too inconsiderable (N) to break into any rules of the strictest good husbandry."

ANALYSIS.—(*This paragraph contains two objections and answers to what has been said above, Paragraph 27.*) (A, B, C) First objection. (D, E) Answer. (F, G, H) Second objection. (J, K, L, M, N) Answer.

COMPRESSION.—*Suppress* A, as an incidental reflexion. *Suppress* c, as a particular nearly implied in B. *Suppress* D, as an incidental reflexion. *Suppress* F, as secondary particulars. *Suppress* H, as the illustration of G. *Suppress* J, K, as incidental reflexions.

ABRIDGMENT.

“*Indeed, in your private capacity, you ever served and supported learned and ingenious men; but all that, great as it may be, cannot atone for your excessive public thrift, nor will the desperate condition you find the nation in, be admitted as an excuse: for you have already saved several millions, and what we want is very inconsiderable.*”

29. “(o) The French King bestows about half a dozen pensions to learned men (q) in several parts of Europe, (r) and perhaps a dozen (s) in his own kingdom; (t) which, in the whole, do probably not amount to (u) half the income of many a private commoner in England, (w) yet have more contributed to the glory of that Prince, than any million he hath otherwise employed. (x) For learning, like all true merit, is easily satisfied, whilst the false and counterfeit is perpetually craving, and never thinks it hath enough. The smallest favour given by a great Prince, as a mark of esteem, to reward the endowments of the mind, never fails to be returned with praise and gratitude, and loudly celebrated to the world. (y) I have known, some years ago, (z) several pensions given to particular persons, (A) how deservedly I shall not enquire, (B) any one of which, (c) if divided into smaller parcels, and distributed by the Crown to those who might, upon occasion, distinguish themselves by some extraordinary production of wit or learning, (D) would be amply sufficient to answer the end.”

ANALYSIS.—(O, P, Q, R, S, T, U) The French King does *what*? (W) These pensions have done *what*? (X) *Why*? (Y, Z, A, B, C, D) I have known *what*?

COMPRESSION.—*Suppress* P, R, as enumerating particulars, and in their stead put the quantity enumerated, viz. *eighteen*. *Suppress* T, as a circumlocution, which stands for the particle *with*. *Suppress* W, as an incidental reflexion,

G g

(or,

(or, in a *less compact abridgment*, let it stand). Suppress *x*, as the illustration of *w*. Suppress *y* and *a*, as incidental particulars. Suppress *c*, as a secondary adjunct of restriction, and easily to be supplied by the reader.

ABRIDGMENT.

"The French King, with half the income of many a commoner of England, bestows upon learned men of Europe, either his subjects or foreigners, about eighteen pensions, which, no doubt, have more contributed to his glory, than many millions he has otherwise employed: and in this country, pensions have been given (*how deservedly I shall not enquire*), any one of which would amply answer the end."

(30). "Or, (E) if any such persons were above money, (F) (as every great genius certainly is with very moderate conveniencies of life) (G) a medal, or some mark of distinction, would do full as well. (H) But I forget my province, (K) and find myself turning projector, (L) before I am aware; (M) although it be one of the last characters under which I should desire to appear before your Lordship, (N) especially when (O) I have the ambition of (P) aspiring to that of being, with the greatest respect and truth,

"MY LORD, your LORDSHIP's, &c. &c."

ANALYSIS.—(E, F, G) *What* would do full as well? (H, K, L) *But I do what?* (M) *Notwithstanding what?* (N, O, P) *When?*

COMPRESSION.—Suppress *r*, as an incidental reflexion, (or, as a particular implied in *E*, if you change the conjunction *IF* into the conjunction *AS*). Suppress *H*, as a particular implied in *K*. Suppress *L*, as a secondary adjunct of manner, relating to *K*. Suppress *M*, as an incidental reflexion. Suppress *O*, as the repetition of what is expressed in *P*, by the word *aspiring*, which implies *the having ambition*.

ABRIDGMENT.

"Perhaps even, as learned persons are above money, a medal, or some mark of distinction, would do full as well. But I find myself turning projector, whilst I only aspire to be, with the greatest respect, my Lord, your, &c. &c."

GENERAL ABRIDGMENT OF DEAN SWIFT'S PROPOSAL, &c.

MY LORD,

(I) Many judicious persons agree, that nothing would be of greater use towards the improvement of knowledge and politeness, than some effectual method of correcting, enlarging,

ing, and ascertaining our language, and that this is a work very possible to be compassed in the present circumstances.

(2) Nor indeed is your Lordship of opinion that the execution of such a plan must be deferred to a time of peace; you have a genius above all such regards, and no rational and useful proposal was ever neglected by you, (3) who know better than any one, how to remove all our difficulties, and supply our wants immediately. Therefore the design of this paper is not so much to offer you ways and means, as to complain of a grievance, the redressing of which is to be one of your glorious works.

(4) Yes, my Lord, I do here, in the name of all learned persons, complain to your Lordship, as First Minister, that our language is extremely incorrect, and that it is daily growing worse.

(5) It is certainly less refined than that of Italy, Spain, and France; for here the Latin tongue was never common, nor spoken in its purity, as in those countries; and after the Romans left this island, our language became almost wholly Saxon.

(6) Under Edward the Confessor, a mixture was introduced of the French tongue with the Saxon, which further increased under William the Conqueror (or, as your Lordship convinced me, under Henry the Second); and still farther for some centuries after.

(7) The Latin, the French, and the English, seem to have undergone the same fortune; for the two last have changed as much since William the Conqueror, as the Latin did from Romulus to Julius Cæsar.

(8) But the Roman language arrived at great perfection before its decline; so did the French, as far as it could bear polishing; whilst the English, on the contrary, is not yet arrived to such a degree of perfection as to make us apprehensive of its decay. If it were once sufficiently refined, perhaps there might be found ways to fix it, almost for ever:

(9) for there is no absolute necessity why a language should be perpetually changing. The Greek tongue lasted, in its purity, from Homer to Plutarch, and even longer; the

Chinese, above two thousand years; and the German, Spanish, and Italian, have admitted few or no changes for some ages past.

(10) *The period wherein the English tongue received the most improvement seems to be, from the beginning of Queen Elizabeth's reign to the Great Rebellion in Forty-two. During the Usurpation, an infusion of enthusiastic jargon prevailed in every writing; and at the Restoration the greatest corruption in the language was brought over by the licentious courtiers of King Charles II. some of them having been educated in foreign countries.*

(11) *Many other causes have since contributed very much to spoil our language. FIRST, Several dunces of figure gave rise to many a new word, and propagated it in most conversations, though it had neither humour nor significancy.*

(12) *SECONDLY, Poets introduced the barbarous custom of abbreviating words, and so very injudiciously, as to form with them the most harsh unharmonious sounds.*

(13) *THIRDLY, A foolish opinion prevailed, that we ought to spell as we speak, (which, besides destroying our etymology, would make endless changes in our orthography, since we have so many different ways of pronouncing the same word, often in the same town).*

(14) *FOURTHLY, Several young men at the Universities, who, thinking all politeness to consist in their reading daily trash, came up to town, and then produced as flowers of style, the new set of phrases and odd words they often had picked up there in a coffee-house or a gaming ordinary.*

(5) *FIFTHLY, The natural tendency of our language, to lapse into the barbarity and roughness of those northern nations from whom we descend, and whose languages labour all under the same defect, viz. that of perpetually shortening the words, by retrenching the vowels.*

(16) *But, as we struggle with a bad climate, to improve the nobler kinds of fruit, so we ought to do with respect to language, and be careful whom we employ whenever we design to correct it.*

(17) *If the choice had been left to me, I would have trusted*

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the refinement of our language, as far as it relates to sound, to the judgment of women; for it is plain that, in some instances, they naturally discard the consonant, as we do the vowels, and in some others, they use vowels and liquids abundantly, like the Italians. (18) However, in order to reform properly our language, a free, judicious choice should be made of some learned persons, without any regard to their quality, party, or profession. (19) In this undertaking they will have the example of the French before them; to imitate, where these have proceeded right, and to avoid where they are mistaken.

(20) But what I have most at heart is, that some method should be thought on, for ascertaining and fixing our language, after the requisite alterations are made in it. (21) For, if perpetual variations were to be introduced in our speech, then the fame of our writers, which is usually confined to these two islands, would be limited in time as much as place. (22) I do not mean that our language, when corrected, should never be enlarged; but that no words once sanctioned, be afterwards antiquated and exploded. Thus, our old books will be always valuable, nor be less intelligible than the new ones; as Homer and Plutarch were both understood in Trajan's time.

(23) I shall not enter into farther particulars, but leave this enquiry to that Society which I hope will owe its institution and patronage to your Lordship. Besides, I have already communicated to the public what I had to offer on this subject, by the hands of that ingenious Gentleman the Spectator. (24) I say only, that such a work as this would very much contribute to render immortal her Majesty's glorious reign; and that it is your Lordship's duty, as Prime Minister, to have it done. Besides, if such a work is not brought to perfection, your own memory will not be preserved above a hundred years, otherwise than by imperfect tradition. (25) As barbarous and ignorant as our ancestors were in former centuries, they took more effectual care

care than we do, to preserve the memory of time and persons: for the Latin of the Monks, though rude, is still very intelligible; whereas their vulgar tongue could not now be the least understood. (26) How then shall any man who has genius for history, undertake with spirit and cheerfulness a work among us, when he considers that in an age or two it shall hardly be understood without an interpreter?

(27) And here, I must venture to affirm, that if genius and learning be not encouraged under your Lordship's administration, you are the most inexcusable person alive, and that all your many virtues will be defective; for, as you owe to literature the cultivating them, so you are obliged to let it share, in its turn, your influence and protection. (28) Indeed, in your private capacity, you ever served and supported learned or ingenious men; but all that, great as it may be, cannot atone for your excessive public thrift; nor will the desperate condition you find the nation in, be admitted as an excuse: for you have already saved several millions, and what we want is very inconsiderable.

(29) The French King, with half the income of many a commoner of England, bestows upon learned men of Europe, either his subjects or foreigners, about eighteen pensions (which, no doubt, have more contributed to his glory than many millions he has otherwise employed): and in this country pensions have been given (how deservedly I shall not enquire), any one of which would amply answer this end. (30) Perhaps even, as learned persons are above money, a medal, or some mark of distinction, would do full as well. But I find myself turning projector, whilst I only aspire to be, with the greatest respect,

My Lord, your Lordship's, &c. &c.

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THE END.

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